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The ART Quarterly

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Edited by W. R. VALENTINER *and* E. P. RICHARDSON

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Fig. 1. PIETRO DA CORTONA, *Triumph of Divine Wisdom* (modello)
Rome, Palazzo Barberini

JESUIT CEILING DECORATION

By EBRIA FEINBLATT

IT is generally conceded that at various points the art of the baroque was impregnated with the ideals of the Jesuit order. In some quarters this influence is interpreted so strongly as to be called "the Jesuit style," as though it had been forceful enough to absorb the whole baroque in its ecclesiastical form, standing as the symbol of its expression; and baroque architecture is customarily dated as beginning with the construction in Rome in 1568 of a Jesuit church, the Gesù.

The Jesuit style received its name as the result of the great number of Jesuit churches—as well as others built under the order's influence—erected in the sensational manner of the last half of the sixteenth and continuing through the seventeenth century. In Rome itself the list of Jesuit churches includes: (1) S. Maria degli Astalli, a small church near the house of S. Ignatius Loyola, where the Jesuits officiated before the construction of the Gesù; (2) S. Maria della Strada, the first church of the order built in the Eternal City; (3) S. Stefano Rotondo, the largest circular church in existence, once a secular building of the late Imperial epoch and given to the Jesuits by Pope Gregory XIII; (4) S. Vitale and S. Andrea al Quirinale (also known as S. Andrea a Monte Cavallo), built in 1566 (S. Andrea was rebuilt by Bernini in 1678); these churches belonged to the order's novitiate; (5) Il Gesù, consecrated in 1584; (6) S. Apollinare, consecrated in 1748; (8) S. Ignazio, including the Collegium Romanum, begun in the seventeenth century and still uncompleted.

In the decoration of its first churches, when its missionaries were being tortured and killed all over the world, the Jesuit order prescribed paintings of death and persecution, seeking not to give solace but to urge heroic sacrifice in the form of suffering and of life itself. At the height of its power and glory, however, it commissioned great ceiling frescoes and other overhead works which brought the very heavens themselves into the churches as settings for the Company's triumphs and achievements. Toward the end of its ripened period its art lapsed from the intoxication of great space, symbol of great conquest and impersonal principle, into the mildness, the confusion of aims and the conservatism which ensued when Maratti's Academism superseded the tradition of the full and late baroque, exemplified in the work of Bernini, Cortona and Gaulli, whose ideals were the depiction of dynamic effects in space.

The new, or Jesuit, style in painting which was created in imitation of Michelangelo's manner was bound to take advantage of an expression which had been forged in the crucible of spiritual conflict: the language of a new form of religious exaltation was read and recognized but only in a few instances reproduced; at best, perhaps in only one major work was it translated. Into the dawning baroque representing the struggle between the Christian and Classical metaphysic, entered the decisive element, the force of the Jesuit order. Confirmed as a Society in 1540, twenty-five years before Michelangelo's death, this military, missionary wave, in contrast to the mendicant, cloistered orders, sought relentlessly to sweep everything into conformity with its principles, utilizing the sure psychological action of adaptation and compromise; it flowed toward post-Michelangelesque Mannerism, meeting in this style those qualities of violence and intensity which it could not find, as Waterhouse says, in the coldly classical Carracci or the dangerously realistic Caravaggio.

When the "terrific contortions and muscular tensions" of Michelangelo's figures were wedded to the new emphasis on space in the baroque, a development began in wall and ceiling painting which, in the service of an ecstatic irrationalism, brought perspective and the combination of fresco and stucco to a point never before seen in Italian art. Of the religious orders of the seventeenth century, the Society of Jesus became the foremost in fully exploiting the artistic tradition of the "dome of heaven . . . the culminating theme of the theological decoration of religious buildings from the beginnings of ecclesiastical art in the age of Constantine the Great through the entire development of Byzantine art."¹

Mâle says the Jesuits were ". . . les premiers probablement à faire peindre sur la voûte de la nef un ciel qui la fit disparaître." For none of the other orders were of such a character to take advantage of ceiling perspective to the extent which the Jesuits utilized it in bringing the sky into the church to present an abridgment of infinity to the faithful for whom it had become necessary not only to be assured of heaven but actually to witness it.

The reintroduction of illusionism in Roman decoration largely under the influence of Agostino Tassi (1580-1644) revived consideration of the ceiling in perspective, and Correggio's cupola in the Cathedral of Parma became the inspiration, after a hundred years, for the cupola in S. Andrea della Valle,² painted by Lanfranco in 1625-28, and restoring the style of the undivided dome. Yet in the main, Lanfranco departed from the early sixteenth century work of Correggio by accentuating the curved effect of the walls and enlarging

the space upwards instead of contracting it. Fifteen years after Lanfranco's cupola, when Pietro da Cortona completed the frescoed ceiling of the great Salon of the Palazzo Barberini with its theme of the glorification of Pope Urban VIII and his works as the *Triumph of Divine Wisdom* (Fig. 1), the great ceiling style of the baroque blossomed into the rich, decorative profusion and animation which was the direct forerunner of the pure Jesuit taste.

Cortona's opulent, energetic ceiling was distinguished as the first real attempt of the century to transcend the limitations of painting and sculpture by executing each according to the conceptions of the other, and to transcend the limitations of space and common sense by abolishing the distance between the divine and the terrestrial. Through the continuation of the painting over the inner architectural frame, Cortona endowed his composition with the illusion of the intermingling of painted and sculptured figures as well as with the illusion of uncircumscribed space. This eruptive, painterly dramatism was joined to a luxurious, saturated color in so broad a technique that in his day it earned for the artist the charge of imitating oil.

It took almost a half century for Cortona's contributions in the Barberini ceiling to come to fruition in subsequent painting, and the ground became ripe only under the pressure of the Jesuit force of ecstasy and *eindringlichkeit*. With the assistance of Bernini and Gian Paolo Oliva, the General of the Society of Jesus, Gaulli (Baciccio) was in a position to transfer directly to the ceiling of the Gesù (Fig. 2) the aesthetic principles with which the order had shaped Bernini himself. But, we may ask, just how was this ceiling, which was begun in 1674, "revolutionary," how was it the embodiment of the "pure Roman, or Jesuit, style"?

Giovanni de' Vecchi's original decorations on the dome and pendentives under the drum of the Gesù are preserved for us in the painting Andrea Sacchi made to commemorate the Jubilee of 1639. De' Vecchi's figures on the pendentives seem, from the dominating size of the individual figures, to carry on the tradition of early Christian mosaics; they also show the influence of Michelangelo. How these works fail to express the ideals of the order, its achievements, ambition and spirit, is strikingly conveyed by comparing them with the painting which supplanted them almost a century later in the novel and vivacious style of Gaulli. His decorations, no longer respecting the time-honored nature of fresco and stucco, pour across their frames with a rich, swelling plasticity which seems to fly out in all-encompassing radii, even as the rays which encircle the Company's monogram; they indicate by the tremendous play of light and

shade which creates the movement of the masses the idea of depth and movement in space. A continual working, as it were, of forces, is the dominant feeling communicated—dynamic potentiality, not accomplished description.

If a comparison is made between Cortona's fresco on the central nave of S. Maria in Vallicella, *S. Philip Neri's Vision during the building of the Chiesa Nuova* (Fig. 3), and the fresco on the nave ceiling of the Gesù, the *Adoration of the Name of Jesus* (Fig. 2), the implications of Gaulli's purpose become manifest. Cortona's work was the immediate spur for the redecoration of the Gesù ceiling, and in their shapes the two have some resemblance. But the Jesuit fresco departed otherwise so signally from that of the church of the Oratory that it actually embodied the high moment when the baroque attained that abstraction of space toward which it had been straining since the Cinquecento with, what Wölfflin called, "the universal desire for breadth."

Two salient distinctions mark Gaulli's ceiling—the complete absence of realistic or earthly setting, and the complete inundation of the composition with light. These distinctions in themselves were not novel, having appeared in painting since early Christian-Byzantine art, and, in fact, Cortona's spherical ceiling in the Hall of Apollo of the Pitti Palace (Fig. 5) contains only light, clouds, figures and some symbols; but in the combination of shape, perspective, light and symbolism, the Jesuit interpretation created a surpassing success. No more etherealized realization could be presented than that wrought from a medley of clouds, soaring ecstatic figures and a great, dazzling sunburst of light. Any detail of the terrestrial is eliminated; the theme is more profound than the classical one in the Pitti fresco; light alone takes the central part as dogmatic declaration and spiritual glory.

Correggio's and Lanfranco's *Assumption* cupolas are dense with figures and congested with clouds, rising tier upon tier, with no actual air or free space. The painting of the great Salon ceiling of the Barberini Palace with its allegorical weight and pagan-like figures, is firstly and ultimately a sumptuous decoration. Cortona's nave ceiling in S. Maria in Vallicella is the recreation of a physical scene, the participation of the divine in an earthly, temporal event. Among these frescoes, the *Adoration of the Name of Jesus* alone attains pure light and timelessness as ends in themselves. We might say that it alone rises into another realm. In the almost contemporary ceiling, the *Battle of Lepanto*, painted by Coli and Gherardi for the Palazzo Colonna in 1675-78, again is seen a piece of brilliant depiction, but a fresco which does not succeed in rendering abstract light and ideal space, much less Gaulli's powerful plas-



*Fig. 2. GIOVANNI BATTISTA GAULLI, Adoration of the Name of Jesus
Rome, Il Gesù*



Fig. 4. GIOVANNI BATTISTA GAULLI,
Glorification of Christ by Saints
Rome, SS. Apostoli

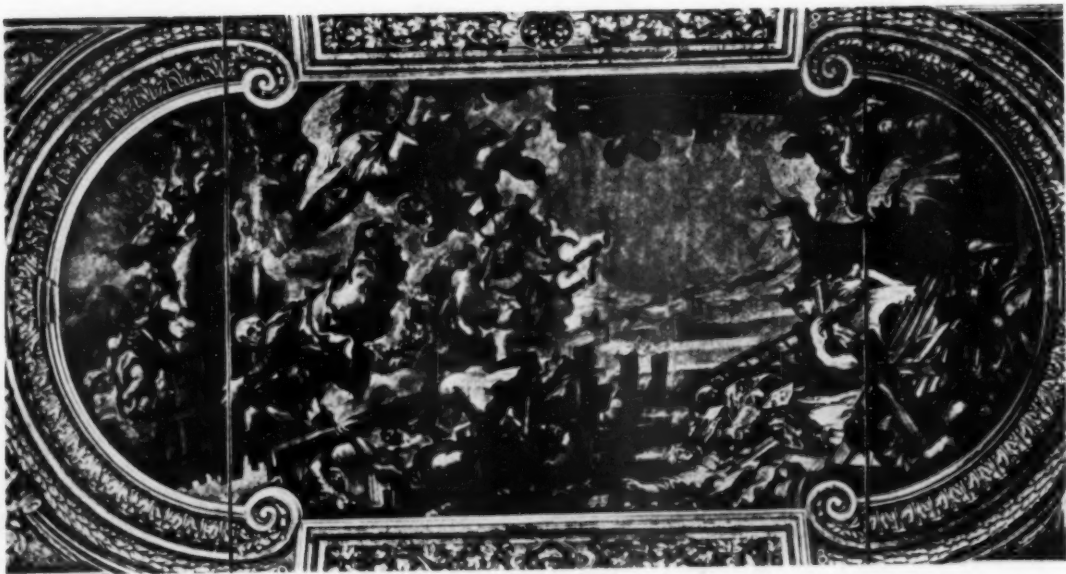


Fig. 3. PIETRO DA CORTONA, *Vision of*
S. Philip Neri
Rome, S. Maria in Vallicella

ticity and the acute emotionalism instinct in every figure and flicker of his drapery.

The Gesù ceiling is the only work among the baroque church frescoes which corresponds to, if it does not indeed typify, a philosophy, namely Neoplatonism, the current associated with Plotinus, from whom Dionysius the Pseudo-Areopagite derived the transcendental conceptions that were so congenial to the Society, which found in those hierarchial gradations a parallel to its own system of military rank. Dionysius' book, *De Cœlesti seu Angelica Hierarchia*, paints this word picture of celestial hosts which might be read as the program for Gaulli's fresco:

Hierarchy above hierarchy, in most wonderful gradation, the immortal inhabitants of the spheres rise to the empyrean where the eternal light of grace and truth shines like fire encircling the eternal rounds of worlds. . . . While the murky airs of the sub-lunar spheres are fearfully, diabolically populated with the damned, the outcast and the fallen, there circle on the outer side of the eight revolving heavens, the choirs who, again divided into three hierarchies as angels, archangels and principalities, as powers, virtues, and dominations, and as thrones, cherubim and seraphim, soar nearer and nearer to the *Lumen gloriæ*.

In this ceiling of their main church, the Jesuit order enthroned Plotinus' final light of the One and Dionysius' God, the one being (γσην) in the form of the name of Jesus as the dazzling sun from which emanate the shafts of salvation, beams of radiant light. This light source is surrounded with jubilant baby angels, while below them, rising on clouds are the exalted adorers, saints, the Magi, Loyola himself, nuns, royalty, and defenders of the faith. This group of worshipers constitutes a chain of transfixed, transported figures which swings across and beyond the two lateral boundaries of the fresco, while below tumbling wildly over the curved edge are the fallen, descending, with the help of bad angels, into the limbo of darkness. By painting figures which project over the frame of the picture and modeling figures in stucco which are affixed to the vault itself, and further, by the controlled flooding of light which envelops all in one unity, Gaulli succeeded in creating an overhead movement of life and actuality unparalleled in Italian painting. Heaven and earth were woven together into one grand structure. For the precedent of sculptured figures without background he had Bernini's *Vision of S. Theresa*.

It should be observed that this ceiling was the first and only fresco which incorporated Cortona's illusionism in the Barberini ceiling, but brought it to a fuller and freer development. Gaulli's next fresco, the *Glorification of Christ*

by Saints, principally S. Francis (Fig. 4), a rapid work done for the ceiling of SS. Apostoli, reveals his brilliant chiaroscuro, grouping and plasticity, but makes no effort to convey the connection between heaven and earth by extending the painted figures over the frame into the domain of actual space. Cortona himself, when he painted the ceiling of S. Maria in Vallicella, restrained his figures within the boundaries of the molded frame, completely departing from his principles of a quarter of a century before. But the ceiling closest to that of the Gesù was Bernini's work in S. Andrea al Quirinale, an all-stucco ceiling, thus showing the increasingly important part which sculpturesque volume achieved by stucco had come to play in this moment of the full baroque.

To appreciate the extent to which Gaulli employed a technique which enabled him to create violent, impassioned action in an overhead work, it is interesting to note that *arricciato* as generally used does not exceed one centimeter in thickness, while in Gaulli's decoration it reached a thickness of from thirty to fifty centimeters. Thus the plaster creates the effect of a great flow of thickened lava running over the architectural border and into the moldings of the cornices in order to form the necessary background for the clouds and figures represented in motion.³

In addition to his strenuous paraging, Gaulli furthered the interests of his illusionism by painting in the ostensible cast shadows of the figures from the semi-circular lower frame, in a gray touched with brown, upon the coffers and ribs, thereby attaining still another realistic effect. Gaulli drew upon the color discoveries of Domenichino who had already apparently found the method of divisionism, as Signor Rosa's analysis of his work in S. Andrea della Valle discloses, but his superior sense of plasticity resulted in a greater luminous and vibrational quality. For he utilized the principle of increased irradiation and a kind of phosphorescent surface composed of dots and strokes of color, all of them containing some shadow to intensify the presence of light.

The establishment of a religious symbol as the source of all illumination was continued by Gaulli in the apse of the Gesù. In representing the *Adoration of the Lamb* (Fig. 6),⁴ the Jesuit conception was to enthrone the Lamb in hierarchical dominance against a blazing disc, which was repeated in the Society's emblem on the architectural border of the apse. Equated with the life-giving force of the sun itself, the Lamb sheds light upon the eager devout, while baby angels disport themselves among the clouds supporting the throne of the central symbol. But the abstract spirituality and luminosity of the nave decoration have given way to a lesser conception in which the symbol is elevated in

a manner more idolatrous than Christian, in the style of the worship of the Golden Calf, and an almost paganistic quality adheres to some of the figures, notably the angel with vessel to the lower left of the Lamb. Although, as usual, the work has Gaulli's rich plasticity, it is darker, less animated, and the light-pervaded, centrifugal composition of the nave ceiling with its eternal *mêlée* of falling and soaring figures is here supplanted by compactness and density.

The pendentives of the main vault, however, show the same sculptural qualities as the nave fresco. In these curved triangular forms, Gaulli painted groups of four characters, Prophets, Patriarchs, Evangelists and Fathers. Unlike Domenichino's pendentives in S. Andrea della Valle, these figures are not restrained within the moldings but heads and arms rise high above, and bodies and clouds extend over the longitudinal ribs. Through this overlapping of figures, Gaulli achieved depth after depth of picture plane in stereoscopic effect. In the pendentive of the Prophets (Figs. 7 and 9), the extreme plasticity is notable. The placing in depth of the figures is that of a concavity, beginning with the Prophet at the left (Fig. 9), who is rendered in a diagonal back view, and extending in a curve around through the heavy drapery over the knee of the youthful Prophet on the right. The sculptural volume and rich complexity of pattern, forms and lighting result in movement and depth, compared to which Domenichino's pendentives, unenlarged by architectural illusion or background, appear flat (Fig. 8).

In the years when Gaulli was completing his work in the Gesù, Andrea del Pozzo had undertaken his first commission for the order. Called to Rome after Bernini's death in 1680, he was already a finished and established master when the Romans saw his work for the first time, yet it was not considered by them as of the first magnitude. The tradition of wall painting to enlarge and create spatial depth, which refers back to its initial achievement in the Pompeian style, reached its final expression in Pozzo's complete counterfeit constructions which, returned to their spiritual home after seventeen hundred years, found a certain disfavor with current Roman taste which looked upon them as matters of simple illusionistic craft. Pozzo was later to find more congeniality in Austria where his decorations for the house of Liechtenstein occasioned greater understanding, preparing even for the future rococo movement.

Cortona and Gaulli were also great masters of illusionistic ceiling decoration, but their talents were opposite in essence to Pozzo's. Gaulli's genius lay in dynamic, swelling plastic forms in their most excitedly dramatic aspect,

that is, with striking movement and brilliant interplay of light and deep shadows; the perspective and architectonic style loved by Pozzo was to him only a matter of secondary importance. Thus it is that these two greatest of Jesuit painters, close in age, dying in the same year and employed contemporaneously in the decoration of the order's leading churches in Rome, displayed divergent temperaments and directions which embodied, respectively, theatrical illusionism and acute effects of mass and energy.

For the fresco in the apse of S. Ignazio (Fig. 11), Pozzo had as subject the moment when Loyola experienced the vision of Christ's assurance that he would be with him in Rome to help him fulfill his mission. The contrast between it and the corresponding fresco in the Gesù is notable. The spectator seems here to be before one of Veronese's lavish scenes, the *Triumph of Venice*, or the *Marriage of Cana*, while the distribution of the figures in various planes recalls even Raphael's *School of Athens*. The actual subject is overwhelmed or at least mitigated by the preponderance of architectural setting and figures which detract from the central figure of the saint who is not sufficiently isolated, spatially or in magnitude, from the encircling throng. The spatial breaks which occur below and above the figure of Venice in the Veronese fresco, enforce its conspicuousness; the central figure is fitted into a well marked-out boundary, but in Pozzo's fresco, the central figure is too much part of the general rhythmic movement, clustering angels and *putti* in a scene which is overburdened with people and postures to stand out in the fullest significance of his story.

This lack of distinctiveness for the central figure was soon remedied in the artist's next fresco. Between 1691-94 Pozzo executed that most famous of Jesuit paintings, the *Triumph of the Society of Jesus* (Fig. 10), for the nave ceiling of S. Ignazio. In the year of its completion, the painter elucidated its theme in a letter to Prince Liechtenstein. The idea was taken from the verse of S. Luke: "I have come to bring fire upon earth," to which S. Ignatius replied: "Go and light the flame over the world." The sky opens and from vertiginous heights God the Father, the Son and the Holy Ghost bearing the cross, are seen. The flame of charity and faith passes from Father to Son, from Son to S. Ignatius, from S. Ignatius to his disciples and thence to the whole world. Thus the corners of the earth are represented in the personifications of Europe, Asia, Africa and America, all bearing witness to the accomplishment of the order, and crushing the heretics beneath their feet.

The fresco depicts the triumph of Loyola's apostolate on earth, as, seated upon a cloud, the saint is struck by a shaft of light from Christ's bosom which,

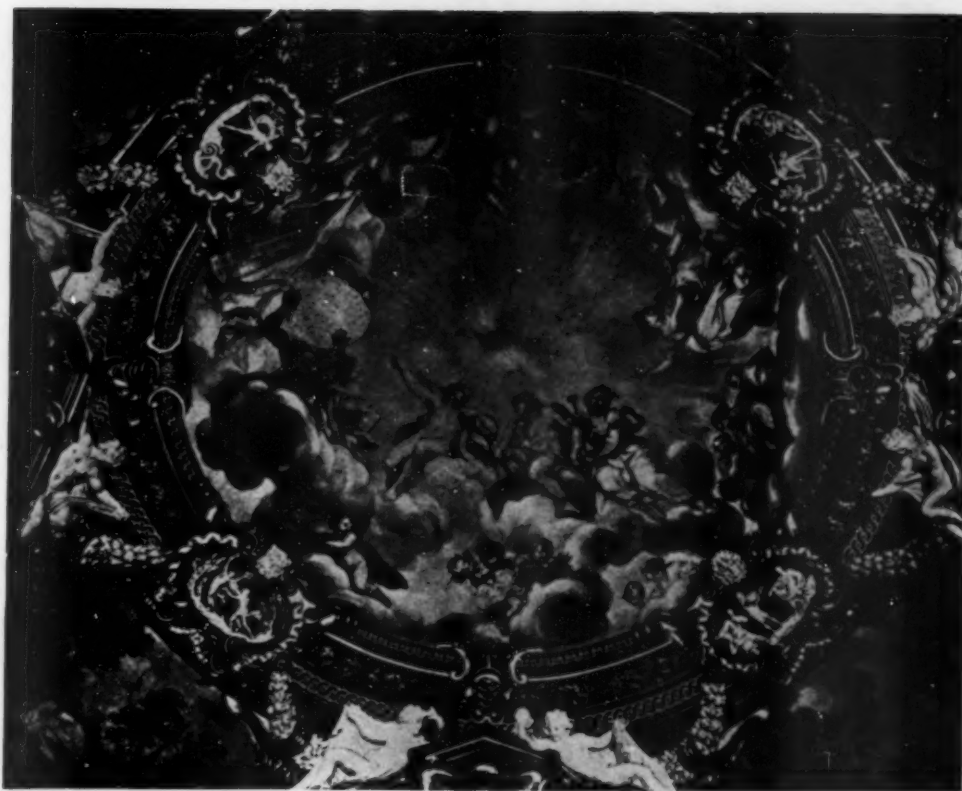


Fig. 5. PIETRO DA CORTONA, *Hall of Apollo*
Florence, Pitti Palace

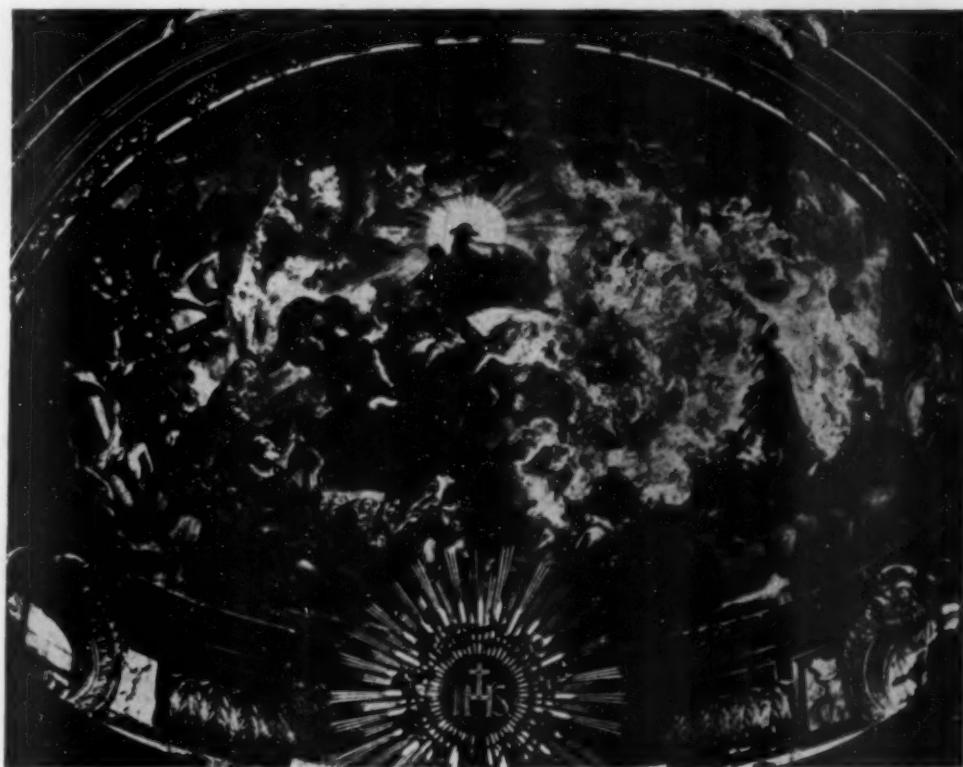


Fig. 6. GIOVANNI BATTISTA GAULLI, *Adoration of the Lamb*
Rome, Il Gesù



Fig. 7. GIOVANNI BATTISTA GAULLI,
Prophet
Rome, Il Gesù



Fig. 9. GIOVANNI BATTISTA GAULLI,
Prophet
Rome, Il Gesù



Fig. 8. DOMENICHINO, *S. Matthew*
Rome, S. Andrea della Valle

breaking, spreads to the four continents of the world. Here, as in the Gesù ceiling, the Jesuits adapted the Byzantine tradition of Christ as Pantokrator, "... a directing spirit of the world, the source of physical, moral and spiritual light ... whose rays of the light of inspiration shoot down in radiating lines from the throne erected in the center of the ethereal canopy of heaven."⁵

In accordance with the order's desire to transcend the limits of architectural enclosure by creating the effect of endless space within the church itself, Pozzo painted the ceiling of the greatest depth in Rome. Instead of accepting the rather limited area of the vault and suggesting distance and the relationship or correspondence between heaven and earth through the *chute* of figures over the dividing frame, a living influx into the interior, Pozzo departed entirely from the cartouche type of vault and created a vast, illusionistic upward thrust of space by means of an elaborate architectural setting which rises right above the top of the side walls of the nave. This ideal second story which consists of a roofless construction of open archways supported by many pillars, is simply a complex set against which many of the personages appear to be playing their parts with the poise and position of performers.

By the gradual narrowing of the space leading to the main spectacle through the three levels of painted architecture, Pozzo created the effect of telescopic depth. The attitude of open-armed consecration of Loyola, a position of comparative repose upon the secure support of the angels, contrasts vividly with the energetic movement of the figures leading up to him and makes him the stable center of the magnificent surroundings as well as a small figure in the infinity of heaven. By means of the large open areas which appear around the saint, the Trinity, and the rays from the latter which cross the already light-suffused space, the artist placed Loyola in the midst of credible air and gave him the spatial distinctiveness lacking in the apse fresco. Thus, although the sumptuous illusionistic architecture and the active participants are the weighty substructure of the painting and, accordingly, detract from the main and distant subject, nevertheless the arrangement of the groups at the apex of the vault is calculated to stress the single importance of the chief figure, S. Ignatius, while at the same time he must be subordinated to the delineation of remote and celestial perspective.

Pozzo's ceiling, the climax of Jesuit church painting, has been understood in different ways by T. H. Fokker and Ellis K. Waterhouse. The latter, like others who link the two Jesuit painters together as expressing similar phases of a single style, has described it as "the logical continuation" of Gaulli's

ceiling in the Gesù, the former as "the last phase of a style," the late Renaissance. Analysis of the work should show that Fokker's conclusion is essentially the correct one. For in the apse fresco Pozzo demonstrated unmistakably that he was influenced by the theatrical style of Veronese. His conception in the nave ceiling was fundamentally at variance with Gaulli's intention. For the admired seventeenth century curve he substituted the straight lines of rectangularity. But more important, his interest marked the culmination of the concern which began in the Renaissance with the architectural setting as the most forceful and felicitous means of conveying "the illusion of space in the depth of the wall." With Gaulli and the artists of the late baroque, the architectural scene was of no moment; their sole preoccupation was with the depiction of figures in either arrested or released motion in an unbounded space, the upward infinity of which was often enforced by the pronounced diagonality of the composition. No gigantic architectural construction accompanies the journey of the eye to the religious center of Gaulli's fresco in the Gesù, but the contact and implication are immediate. In Pozzo's great allegory, as pointed out by Fokker, ". . . the counterfeit architecture is the principal decoration"; although the stupendous projection plunges vertically toward an illimitable heaven, it is as the climax of a vast, operative hierarchy of figures, an intellectual inversion, as it were, of Gaulli's sensuous, impassioned immediacy.

And finally, and most significantly, the fact which Waterhouse himself notes but interprets differently is that "Stucco has disappeared completely, and the fresco comes right down to the great flat band of moulding which runs along the top of the side walls of the nave." But this disappearance of stucco only signifies that Pozzo was unconcerned with it here as the connecting link between heavenly and earthly figures, and that his prime intention was, as his great work in perspective shows, to emphasize the ideal space of the painted area as something clearly cut off from the real interior of the church. Hence his avoidance of the Cortona-Gaulli method of suggesting spiritual reality by the very entrance of the painted figures into the church, and his representation of an opposite, exclusive desire for distance, in a faraway, overhead remoteness, which indeed pressed home the imposing character of the Society and the Faith.

Despite what seems to us the artistic superiority of Gaulli over Pozzo, it was the latter's influence which persisted in succeeding years. Gaulli was followed by Giovanni Odazzi whose sentimentalization of his dramatic configurations was later echoed by Sebastiano Conca; but there is more hint of Gaulli's energy to be found in his Genoese compatriots such as Carlone, De Ferrari



*Fig. 10. ANDREA POZZO, Triumph of the Society of Jesus
Rome, S. Ignazio*

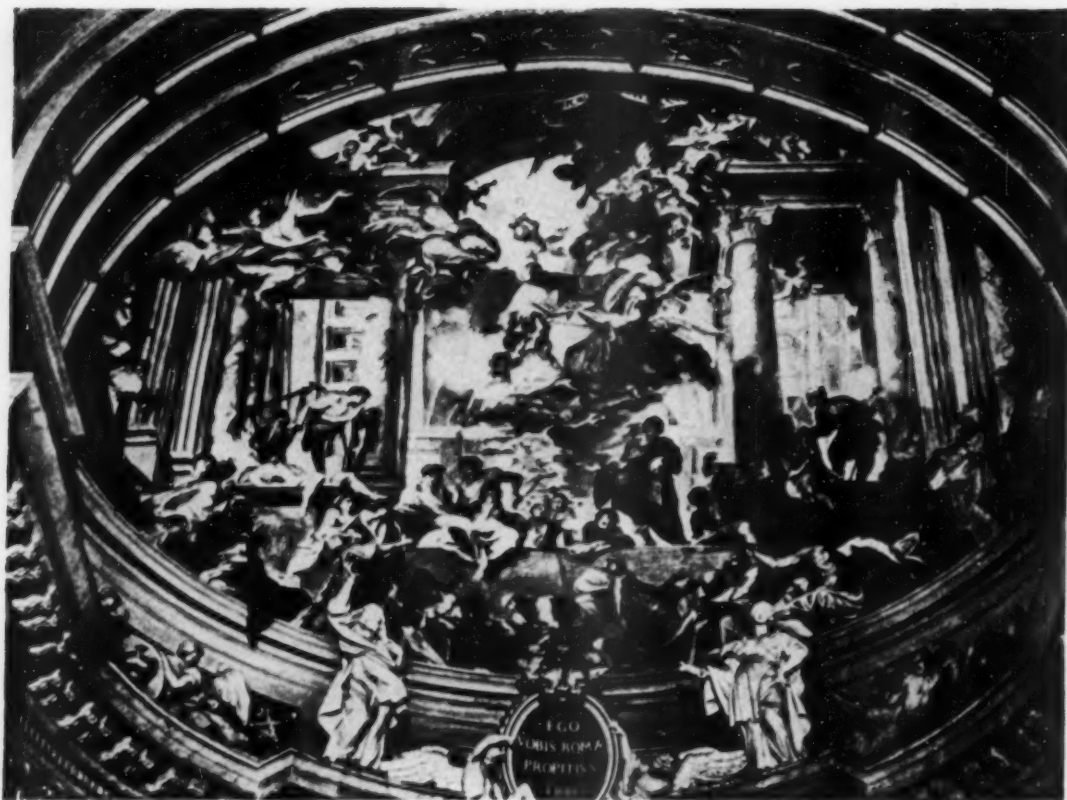


Fig. 11. ANDREA POZZO, *Glorification of S. Ignatius*
Rome, S. Ignazio



Fig. 12. GIOVANNI BATTISTA GAULLI, *Adoration of the Lamb* (sketch for Fig. 6)
San Francisco, M. H. de Young Memorial Museum

and Domenico Piola. In Tiepolo's Venetian ceiling decorations for the Gesuati, the Palazzo Rezzonico and especially the Scalzi, despite the projection of clouds and figures over the frame, the resemblance is to Pozzo, not Gaulli. The tumbling figures are all as gracefully posed and arrested to the degree of "painted" movement as in the nave fresco of S. Ignazio, while again the dominant feature is, characteristically, the blue and luminous sky of Venice. But Pozzo had perfected *trompe-l'oeil* and prepared by his religious decoration a technique for theatrical decoration which spread all over Europe. And the glorification of the Jesuit order led him to the adoption of allegorical means of depiction with the wealth of figures and symbols which it allowed, far surpassing more embellishment, and advancing to complex and declarative proclamations of achievement and purpose.

¹ Karl Lehmann, "The Dome of Heaven," *Art Bulletin*, XXVII (March, 1945), 1.

² S. Andrea della Valle was the Theatine church; this order, having early sought to align itself with the Society of Jesus, was rejected by Loyola.

³ Leone Augusto Rosa, *La Tecnica della Pittura, dai tempi preistorici ad oggi*, Milan, 1937, p. 246.

⁴ A sketch for this fresco is in the M. H. De Young Memorial Museum, San Francisco (Fig. 12). It has been attributed to Sebastiano Conca, but while in general the figures are in some respects not unlike Conca's, the conception as a whole is so typically Gaulli's in the pronounced contrast created by the large shadowed clouds surrounding a radiant sun which lights them from behind, that it is more possibly his work. A comparison of this sketch with frescoes by Conca such as the *Crowning of S. Cecilia*, in her titular church in Rome, or the *Triumph of the Ark of the Covenant*, in S. Chiara, Naples, does not disclose anything approaching its brilliant manipulation of mass or its light-imbued, shadow-framed composition.

⁵ Lehmann, *op. cit.*, p. 27.

SUICIDE AND SACRIFICE

By JAMES MARSHALL PLUMER

Ὁ εὐρών τὴν ψυχὴν αὐτοῦ ἀπολέσει
αὐτήν, καὶ ὁ ἀπολέσας τὴν ψυχὴν αὐτοῦ
ἐνεκεν ἐμοῦ εὐρήσει αὐτήν.

THE act of suicide, *the slaying of the self*, so clearly understood in traditional societies, has proved strangely puzzling to modern man. In a recent and interesting if misdirected article, "On Suicide in Islam,"² for example, we read: "Unfavorable social, or psychic or psycho-physical conditions have been considered as cause of the phenomenon." Here are words and a point of view that could hardly have been understood—indeed they would have been meaningless—in any traditional society. The further suggestion in the same article, that "... the frequency of suicide could be curbed by remedying the conditions conducive to it," would be held in derision by any Oriental raised in his own tradition. This is as much as to say—for all the exceptions of suicide as crime—that the frequency of heroism could be curbed by remedying the conditions conducive to it!

If recognized as violating the Sixth Commandment: "Thou shalt do no murder," the simple act of one person intentionally taking his own life by his own hand would seem to be a specific type of murder—ironically the only type in which the punishment invariably fits the crime. Legal rulings on the matter, however, are astonishingly at variance with one another.

Our purpose, while discussing a broad and deep subject in somewhat general terms, is to show that ideally a sharp line of distinction can and must be made between the willful *taking* and the deliberate *giving up* of one's life—between an awful act perpetrated against Nature and a glorious act done in full understanding of one's true nature. The distinction is a necessary one if we are to understand the significance of suicidal deaths whether in history or in myth.

We must recognize suicide, on the one hand, as a crime (in the final analysis against God) in the same general classification with patricide, matricide, fratricide, regicide, homicide, and so on. Were we Buddhists, it would not be incongruous to mention also the act of insecticide. The killing of the self, no

less than these other killings, if done for other than holy purpose or by other than ritual means would traditionally have been considered crime.

On the other hand, we must recognize suicide as sacrifice (in the final analysis to God) in such acts as *jaubār*, *sati*, *seppuku*, the pledged battle-to-the-death of the Plains Indians, and Christian martyrdom. United States marines have reported extraordinary acts of sacrificial suicide witnessed from the freshly conquered cliffs of Saipan. On the beach below them, Japanese women were seen to undress and bathe and wash their clothes, then unhurriedly to dry the garments and put them on, and finally, thus purified, to join hands and advance into the sea until they disappeared. The self imposed death of these Japanese women is surely to be equated with that of Chinese widows who drowned themselves in rivers as so many memorial arches in China still testify, and with the death by *sati*, traditional sacrifice of Hindu widows in the flames of the funeral pyres of their lords. The equation is not only that of wifely faithfulness to spouse, but also that of loss of self in all-embracing and all-consuming elements in Nature as symbols of all-embracing, all-consuming Diety.

Remembering a common Oriental tradition that the woman who dies in childbirth attains a place in the same Heaven with the hero who dies in battle, we may fairly state that the self-inflicted deaths of the Oriental women just referred to represent a heroism equal to that, for example, of any *samurai* who ever performed correctly the sacred rite of *seppuku*. Honorable suicide, indeed, is not for ordinary mortals, but only for heroes or heroines.

In the whole field of Oriental art there can hardly be a more splendid exposition of this thesis than a series of twenty Rajput paintings illustrating the legend called the "HAMIR-HATH" or "The Obstinacy of Hamir."³

The set, worthy picture for picture of the great Kāngrā school, while typically unsigned, is nevertheless by rare exception attributed to an individual painter, a certain Sajnu. Reference to him as "a well known painter of Kāngrā" undoubtedly implies a strictly local fame such as any master craftsman might enjoy, and certainly bears no hint of attribution of any other known works to his name. Whatever his fame, the paintings follow clearly the noble anonymous tradition of the region. They are said to have been presented to "Rājā Ishrī Sen of Mandi" in 1810, which would seem reasonable enough as they are obviously in the style of the last half of the preceding century.

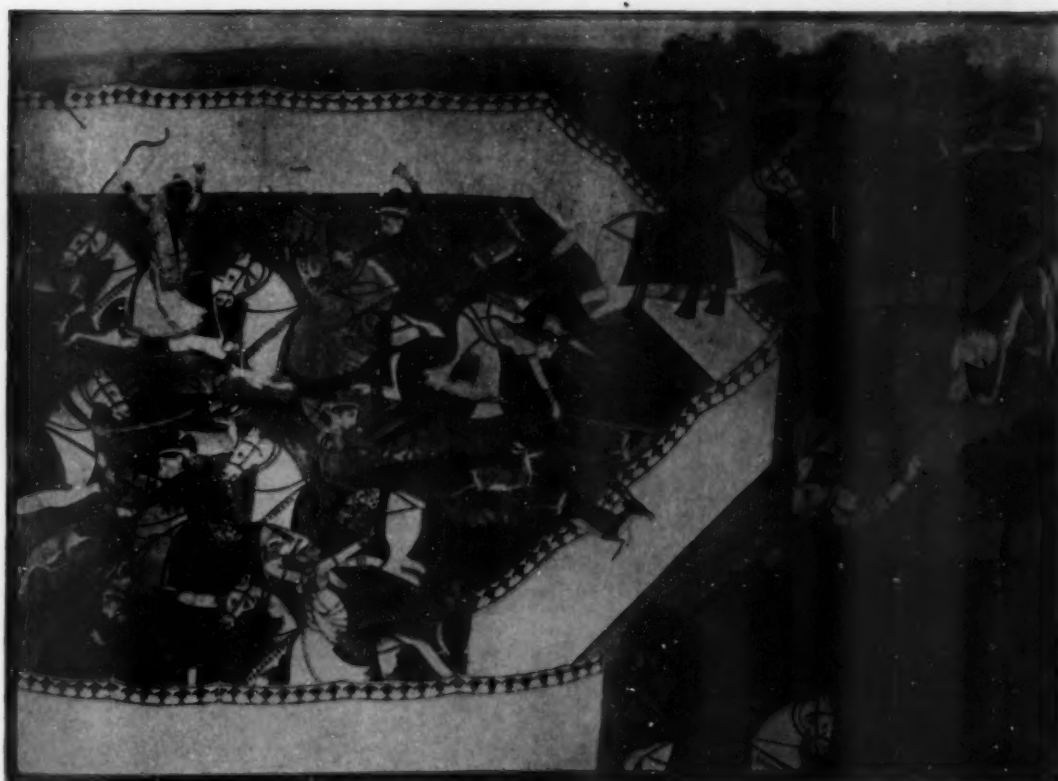
From the reproductions, the twenty individual examples appear to be all of the same splendid quality and, with two exceptions, equally well preserved.

Unfortunate erasures of the heroine, whose presence in amorous attitude, one must assume, was originally indicated in the first two of the series, have necessitated some redrawing in the details (Figs. 5 and 6). These have been evolved (with no attempt to reconstruct the lady) after comparison with a number of other Rajput works. Attention is called to the difference in direction of aim by the two lovers: the hero aiming high; the villain low. If it be noted that the lady's arrow points neither high nor low (Fig. 7), her well-poised aim is to be seen as taken from a point high in the air. Even the feet of her mount are above the taint of the dust. Thus, subtly, has the Rajput artist indicated the high plane of woman's role in erotic play. And this is but one of the many overtones of meaning to be read between the brush-drawn lines.

The "obstinacy" referred to in the title is Hamir's relentless determination to stand by an oath once made, in the present instance an offer of sanctuary to one who has fled to him from a rival court. When the seeker of sanctuary offers to release him of his obligation, Hamir indignantly cries:

It is but once a lion is born;
It is but once that a good man utters his word
and a plantain brings forth fruits;
It is but once that a maiden [in nuptial ceremony]
is anointed with oil
So it is that Hamir takes a vow but once
and never breaks it.

In briefest résumé, the story as depicted by the paintings, a blend of history and myth, opens with the Sultan Ala-ud-din out deer hunting with his entire seraglio (Fig. 1). One of his queens in slaying her deer, gallops over a protective curtain (*parda*) set up around the jungle (Fig. 7), and becomes enamoured with a noble Mongol warrior on guard outside. During the dalliance which follows, the lover effortlessly slays a lion, shooting it in the neck (Fig. 5). As he makes no boast of his deed, maintaining on the contrary a stoic indifference, the lady is the more bewitched with him. Back at the palace, later on, the Sultan, while making love to the same lady, is interrupted by a huge rat. He leaps to his feet and after several attempts manages to shoot it in the rump (Fig. 6). Proud and jubilant, he calls all the people of the palace together and boasts of his skill (Fig. 2). The lady smiles. Forced to tell why, she contrives to warn her Mongol lover to flee. He eventually finds sanctuary with the Rajput Prince Hamir, the real hero of the tale, who gives his famous



*Fig. 1. Ala-ud-din Hunting with his Queens; the Shooting of a Lion by Mahima
From the "Hamir-Hatb"*



*Fig. 2. Ala-ud-din Shooting the Rat
From the "Hamir-Hatb"*



*Fig. 3. The Massacre and Retreat of Ala-ud-din's Army; the Jaubar
From the "Hamir-Hath"*



*Fig. 4. The Triumphant Return of Hamir and his Soldiers; the Jaubar
From the "Hamir-Hath"*

unshakable vow of protection. Following episodes of diplomacy, intrigue, treachery and attack, during which one of Hamir's courtesans loses her life while dancing before his court and the Sultan loses his crown and comes to an unheroic death in battle, we come to the high tragedy of the final scenes. Failing to see their lord, the conquering Hamir, but noting from afar the enemy's banners, carried carelessly by the overjoyful returning troops, all the women of Hamir's palace, mistaking the situation, slay themselves in a ritual called *jaubār*. Each stabs herself, pouring forth her life blood, and the palace is consumed with fire (Figs. 3 and 8). Hamir, himself, having unwittingly caused their death, makes the final sacrifice. First handing on the kingdom to his son, he severs his own head and offers it to Rudra. The story ends significantly with his head placed within a Shaivite shrine squarely on the *lingam*, symbol of regeneration, and facing Heavenward (Fig. 4).⁴

The foregoing résumé admittedly does great damage to a rich tapestry of significance, each thread of meaning being carefully interwoven with every other so that none can properly be disentangled from the whole pattern of thought. These threads include the symbolism of hunting, of love in many phases, of dancing, of kingship, of archery, of fortresses, of warfare, of blood, of fire, and of suicide. The erotic symbolism of the opening scenes is interwoven with the symbolism of death—and the symbolism of suicide in the final scenes is intertwined with the symbolism of love. The series of deaths that runs through the story including those of the deer, the lion, the rat, the courtesan, the Sultan, all the women of Hamir's palace and finally of the great Hamir, forms a carefully calculated pattern.

The death of the deer, symbolizing the queen's giving up her body in love, forecasts the death of the women of Hamir's palace, who give up their bodies in ritual sacrifice for their lord.

The death of the lion symbolizing the Mongol's offering of himself in love forecasts the death of Hamir who offered himself at the shrine of God.

The death of the rat, symbolizing with relentless humor the unworthiness of the Sultan's offerings on the altar of love foretells his inglorious death in battle. The death of a "rat" indeed!

Preoccupation with the *ego*—a clinging to, rather than an offering or sacrifice of the self, led to the Sultan's death—and in that light he may well be held to have wrongly slain himself. The others, whether those who made the lesser sacrifice in love or the greater sacrifice in death, may be held to have offered the body that the spirit might live. In this light the superb act of

Hamir's self-beheading is understood literally as supreme sacrifice; for as Dr. Coomaraswamy has said, "Our head is our self, and to cut off one's head is self-abandonment, self-denial, self-naughting."⁸ No wonder that the painter of this theme preferred to remain anonymous! Willing enough would he have been to have had his name die with him, if only the great message of the epic he portrayed should live: that suicide, the slaying of the self, *can* be nothing more than murder, but *should* be nothing less than sacrifice.

⁸ The present article, in briefer form, was originally read in April, 1947, at the Ann Arbor meeting of the Midwest Branch of the American Oriental Society. In connection with its preparation the author is indebted to the Executive Board of the Horace H. Rackham School of Graduate Studies for a Faculty Research Grant, to Miss Edith Dines for the sensitively drawn details and finally for never failing sympathy and inspiration to our late beloved friend and *guru*, Dr. Ananda K. Coomaraswamy. The quotation is from the Greek version of the New Testament, Matthew X, 39.

⁹ Franz Rosenthal, "On Suicide in Islam," *Journal of the American Oriental Society*, LXVI, no. 3 (July-Sept., 1946), 239-259.

¹⁰ *Vide* Hirananda Shastri, "The Hamir-Hath" or "The Obstinacy of Hamir, the Chauchan Prince of Ranthambor," *The Journal of Indian Art and Industry*, XVII (New Series), no. 132 (Oct., 1915), 35-40, pls. 1-10 (20 illus.).

¹¹ With respect to the aligning of the victim's head with the shrine of God, a remarkable Christian parallel is found in a fragmentary papyrus codex dating approximately from the fifth century and containing in Sahidic Coptic a life of St. Phocas (P. Mich. Inv. 1289). We are indebted for the reference to Mrs. Elinor M. Husselmann, Curator of MSS. Gen. Lib., Univ. of Mich. From Folios 2^r and 3^r we read: "... go into Rakote, you and your servant, and they will behead you in the name of the Lord, and you will be with me in Paradise and I shall enjoy you there. When Phocas had said these words..." "... straightway hung a rope upon his head. He caused his servant to stretch it and Dionysius put in his hand the sword and he beheaded him. The head fell and rolled to the threshold of the church of Tanoubi."

¹² A. K. Coomaraswamy, "Sir Gawain and the Green Knight: Indra and Namuci," *Speculum*, XIX, no. 1 (Jan., 1944), 119. The whole of this remarkable article is recommended to the reader interested in delving more deeply into the traditional symbolism of beheading. The rolling of St. Phocas' head mentioned in the preceding footnote will then be seen to possess additional significance.



Fig. 5. Detail of Figure 1

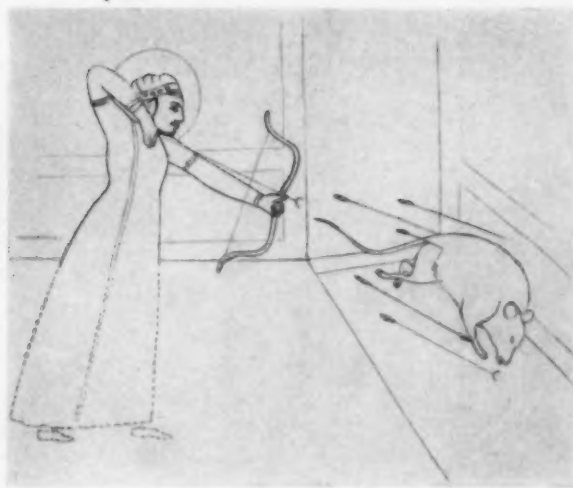


Fig. 6. Detail of Figure 2



Fig. 7. Detail of Figure 1



Fig. 8. Detail of Figure 3

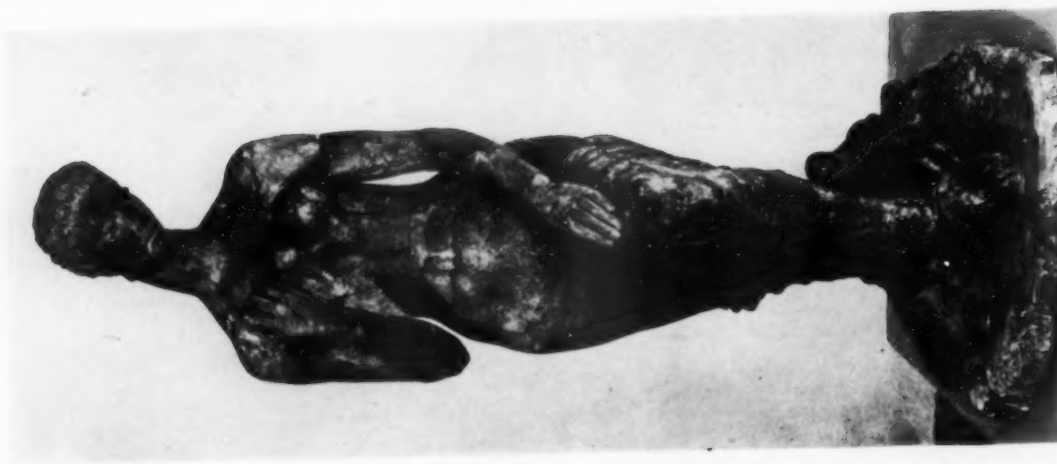


Fig. 1. WILHELM LEHMBRUCK,
The Kneeling Woman
New York, Museum of Modern Art



Fig. 2. PETER PAUL RUBENS,
Christ Bestowing a Crown upon the Earth
New York, Ernst Schwarz Coll.

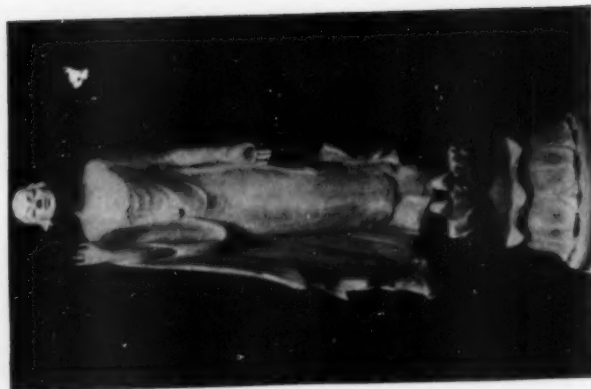


Fig. 3. GERTRUDE V. WHITNEY,
Chinese, New York, Whitney
Museum of American Art



Fig. 4. WEI DYNASTY, 6TH CENTURY A.D.,
Altarpiece (detail), New York,
Metropolitan Museum of Art



Fig. 5. MYRON,
Discobolus
Munich, Glyptothek

THE SIMILE IN SCULPTURAL COMPOSITION

By W. R. VALENTINER

THE simile plays as essential a part in the visual arts as it does in poetry. Somerset Maugham, in his remarkable self-revelations, says that his style is very deficient in similes, which, indeed, indicates a lack of poetic imagination. We could not conceive the language of Dante, Shakespeare and Goethe without an abundance of brilliant comparisons, metaphors and similes. In like manner one of the pleasures communicated to us by the great masters in painting and sculpture results from the fact that their works have highly suggestive qualities: they represent more than what we see in following their lines and colors with our eyes without imagination; they suggest other objects or ideas behind their literal meaning; they awaken reminiscences in us which touch us to the soul and which may be compared to the similes in poetic language. If these reminiscences bring out the inner construction of the work of art we may speak of its composition.

Very little has been written on composition in sculpture, notwithstanding the fact that the first intense impression from which the imaginative spectator will measure its value depends greatly upon this inner structure. The reason that this issue has been avoided in art criticism is that it cannot be easily defined, belonging to that field of imponderabilia which are of basic importance but difficult to express in words. The suggestions implied more or less unconsciously by the artist may result in a variety of similes in the minds of different beholders. Without having the ability to use their imagination in the right direction, they may not even recognize any intimations at all. In this respect the poetic simile is a much more direct and precise means of transmitting a thought beyond the literal meaning than is the simile in plastic art.

If the spectator has not imagination enough to be able to conceive the simile of *Bird in Space* in Brancusi's metal construction, the art is lost upon him. Modern art demands much more imagination in the spectator than the art of preceding realistic ages. And the demand for constant sympathetic activity of the imagination is not only the subconscious wish of the artist, but of the intelligent public of our day as well. As our imaginations have been stirred for years by the actual and spiritual revolution transpiring since the beginning of the century, we long for an art that acts as a spur to the imagination. We do not enjoy a composition explained to the last detail by the artist, as was his wont in periods when the imagination was less restless, if not asleep. For this

reason we are now interested in the imaginative and visionary qualities of works of earlier epochs which incite our own creative abilities.

As the structural composition with which we are here concerned can be recognized easily enough in works of primitive, archaic and abstract sculpture, we will first select a few examples from the periods of realistic art where the inner construction is often hidden by a profuse mass of detail. It will help us further in our attempt to prove that the underlying laws in both types of sculpture, realistic and abstract, are not so different as some critics would have us believe; or, in other words, we learn that we are right to admire Rude and Rodin as well as Brancusi and Flannagan.

The Kneeling Woman by Lehmbruck (Fig. 1), which, though one of the first outspokenly modern sculptures, still belongs with its romantic feeling and impressionistic technique to the realistic age of the nineteenth century, suggests a calycine flower. There is nothing to indicate in a direct imitation of nature the form or leaves of such a flower, but the shape and pose of the figure with its soaring, increasingly widening outlines, the slightly inclined head loose on the long neck like the delicate stem of a young flower, the sensitive hands, one raised with fingers almost folded like a bud about to open, the other hanging down like a drooping leaf, the irregularly shaped forms of different texture from which the figure ascends and which remind us of the heavy, moss-like leaves out of which the rose rises—all tend to suggest this simile to us. The idea of a growth which has reached its final stage as suggested by a flower just opening and still trembling like a moth upon entering the daylight seems, indeed, the poetic content of the sculpture.

The simile of flowers, so common in poetry, has also been employed more than once in great painting. Compare, for instance, the poetic rendering by Rubens in his composition, *Christ Bestowing a Crown upon the Earth* (Fig. 2). The drapery floats around the figure in petal-like shapes so that it seems that He is rising out of the center of a rose. The simile becomes clearer in front of the original, when we see the rose-color of the fluttering garments in shades and nuances from light to dark pink. Only a great master could suggest this simile of a flower without actually converting the drapery into rose leaves, thus avoiding a sentimental symbolism which a minor artist might have employed.

As an opposite example, to illustrate how a similar motif can be misused by a sculptor of no imagination, we reproduce the *Chinoise* by Gertrude Whitney (Fig. 3). The flower motif is here not derived from nature but from another



Fig. 6. CHINESE, C. 500 A.D., *Stone Chimera*
Philadelphia, University Museum

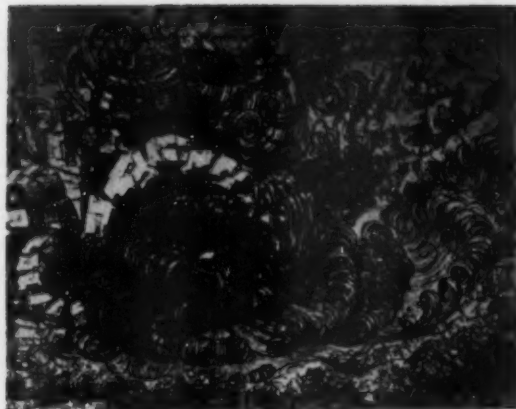


Fig. 7. LEONARDO DA VINCI,
The Deluge (drawing)
Windsor Castle



Fig. 8.
Detail of
Fig. 10

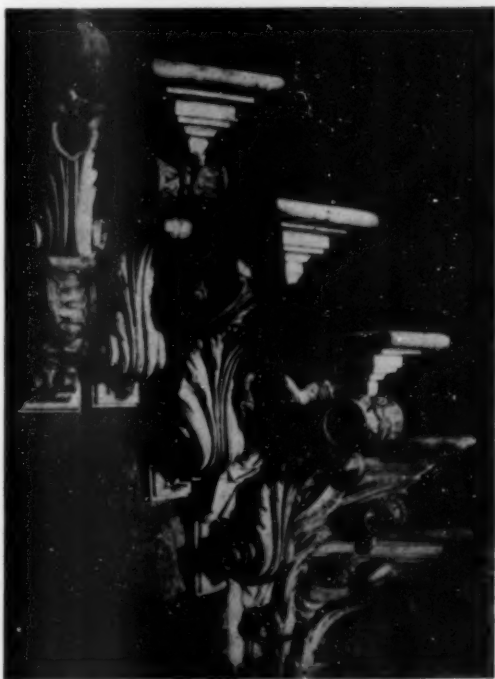


Fig. 9. GIOVANNI PISANO, *Staircase, Pulpit*
Pisa, Cathedral



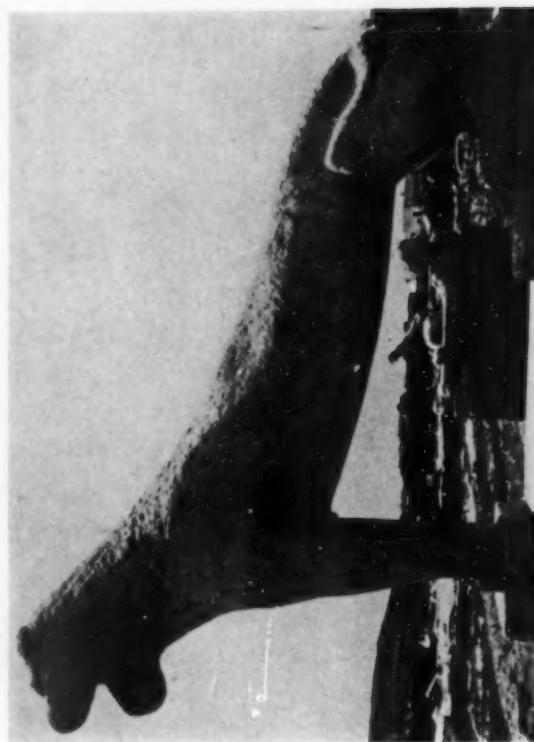
Fig. 10. ANTONIO POLLAIUOLO, *Tomb of*
Sixtus IV, Rome, Museo S. Pietro



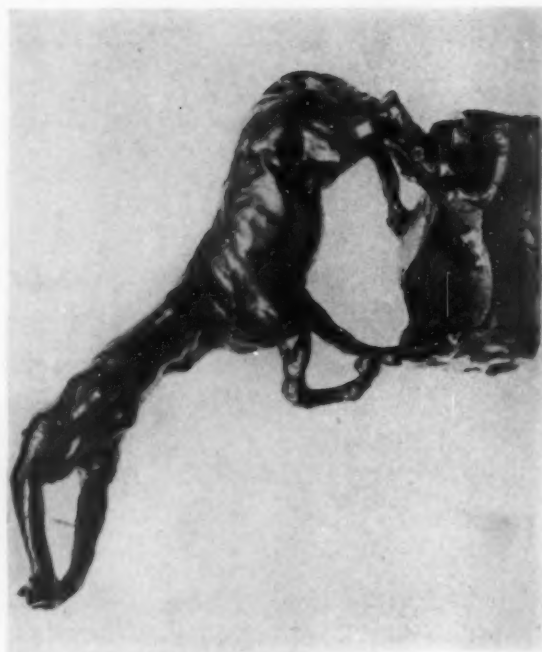
Fig. 11. AUGUSTE RODIN, Fugit Amor



*Fig. 12. ERNST BARLACH, The Avenger
Stamford, Conn., Herman Shulman Coll.*



*Fig. 13. GREEK, 7TH CENTURY B.C., Lion
Delos*



*Fig. 14. AUGUSTE RODIN, Centaur
Los Angeles County Museum*

piece of sculpture, a Buddha statue whose meaning and form are distorted into a ridiculously affected composition. While in both the sculpture of Lehmbruck and the painting of Rubens the subject is elevated into a timeless expression, the present figure is the fashion product of a period when even the great religious art of the East became an object of amusement and play for a decadent society. The society woman as Buddha! Could there be anything more offensive!

Chinese sculpture, based upon profound religious symbolism, has always been rich in similes, of which we give one example as illustration. The two great bronze altarpieces of the Wei dynasty (6th century A.D.) in the Metropolitan Museum¹ have attached to the aureole of the Buddha a series of angel figures (Apsarases) with wind blown garments (Fig. 4). It is obvious that in the upward flickering movement of their shawls and draperies they suggest flames, all the more so as their outlines continue the flame effect on the inner border of the aureole which surrounds the Buddha. Yet we should observe that close inspection nowhere discovers an actual indication of a flame in the garments of the Apsarases who carry musical instruments while flying through the air.

Fire and flames have also been often employed as similes in Western art, especially in the baroque period. We understand better the tendency of the Mannerist sculptors and their contemporary painters like El Greco and the early Rubens when we realize from documentary sources that these artists were well aware of such symbolic comparisons. Lomazzo, one of the Italian Mannerists of the end of the sixteenth century said, for example, in his precepts to the artists of his time: "The greatest charm and grace that a figure may have is to appear to move with what painters call 'the fury' of the figure. And there is no form more fit to express this motion than that of the flame of fire."²

Taken from another phenomenon of nature are the lightning-like compositions we encounter in some eighteenth and early nineteenth century sculptures. Rodin was a great admirer of Rude; he describes the sudden changing movements in Rude's monument of Marshal Ney, giving a variety of new views from different angles. The inner structure of the statue, which terminates in the drawn sword held above Ney's head, can best be compared, if we view it from the right side,³ to the irregular zig-zag line of lightning, a simile which aptly corresponds to the flashing personality of the great general.

The simile in sculpture does not necessarily need to be derived from nature;

it can just as fittingly stem from a mechanical, man-made device. In studying the famous fifth century sculpture by Myron, the *Discobolus*, in its best existing version from the Palazzo Lancelotti (Munich, Glyptothek. Fig. 5), we find that its composition is based upon the outlines of a bow and arrow. It can hardly be accidental that the arms are curved in such a manner to remind us of the half-circle of a bow, this curve being completed by the continuation of the left, backward-placed foot. The vertical center line of the face continuing into the body down to the navel appears like an arrow placed upon this bow. As in the case of the sculpture by Lehmbruck and the painting by Rubens, this structural motif intensifies the idea of movement, adding elasticity and tension to the composition in accordance with the subject of the work.

If we now consider the spiral as a simile in works of sculpture we find that this motif derives from nature as well as from a mechanical product made by man. The spiral is one of the basic forms in nature where it appears in the macrocosmos—in the formation of spiral nebulae, the waves of the ocean, in waterfalls, as well as in the microcosmos—in the first living cells in water which develop to the spiral shells of oysters and snails, or in the rolled up leaves of ferns, acanthus and grapevine. It was early adopted by man in prehistoric art in the spiral ornament found upon pottery all over the world, and in the Bronze age in mechanically constructed spiral clasps, needles and springs. Although the spiral is in our mind always connected with the idea of growth, we have to differentiate between two types of spirals, the slowly and the rapidly unfolding, the latter being, in addition and chiefly, the expression of great elastic force. We will consider first this popular type which we will term the spring spiral. Whether it developed in early man from the sight of spiral movement in water or, as is more likely, from plant forms closer to his daily work, need not concern us here. He certainly must have early observed that certain leaves after being rolled up tend to return to their original extended state, and that such an unrolled leaf awakens in us the impression of tension and suspense. After this observation was followed by the execution of spiral springs in metal, the adaptation in sculpture appears in both forms, the natural and the mechanical, and frequently in compositions combining both, as we shall presently see. In both instances, the essential characteristic of the spiral spring is that its motion impresses us as being dynamic and explosive, yet, at the same time, as being arrested by an inner retarding process in the moment of its release, comparable to a wild dog jumping forward against an aggressor, yet forced back by an iron chain.

A good illustration of the simile of a spiral spring in Oriental sculpture is the Chinese stone chimera of about 500 A.D. in the Philadelphia University Museum (Fig. 6). The immensely forceful and resilient movement of the monster is brought about by reducing the main lines of its body to the form of a spiral spring which seems to snap back at the moment of its release. The parallelism of lines all over the body emphasizes this impression. The rudimentary wings and wide ear forms seem to suggest that the artist may have been influenced by plant forms of the type described above, but the body itself appears to have been fashioned as if out of iron springs. That the sculptor was well aware of the simile of the spiral spring in his composition can be observed in the pattern of small spiral spring ornaments repeated by the artist on the back and hind legs of the fantastic animal.

In Western art the sculpture of the Italian Renaissance, an epoch in which the expression of dynamic energy was essential, is rich in the adaptation of the spiral spring to compositional forms. Let us first look at a drawing of the *Deluge* (Fig. 7) by Leonardo, who, like most Renaissance painters, and being sculptor as well as painter, conceived sculpturally. The forms of the spiral springs which fill his composition are obviously taken from the impression he received from waves or waterfalls, yet from photographs of the effects of tornadoes and the atomic bomb we know that the forms in nature differ considerably from Leonardo's conception. As the artist, however, elaborates the spiral spring motif to an excess which almost creates an ornamental pattern out of it, we become convinced of the terrific force radiating from these enormous springs which hurl buildings, rocks and mountains into the air.

As examples from Italian sculpture of the fourteenth and fifteenth centuries, we select the *Staircase* (Fig. 9) from Giovanni Pisano's pulpit in the Cathedral at Pisa, and Antonio Pollaiuolo's *Tomb of Sixtus IV*, made for S. Peter's in Rome (Figs. 8, 10). Both these Italian sculptors are known to have been temperamentally fond of expressing dynamic movement. Both adapted the illusion of elastic force as expressed in the spiral spring to their marble and bronze sculptures, employing in both instances a juncture of plant and metal spring motifs as already found in less developed forms in Greek and Roman art. Giovanni Pisano's incomparable composition shows the rolled up acanthus leaves springing forward under each step of the winding staircase, their elasticity being accentuated by the arch-like curves which terminate in spirals chained in the center by ribbons attached to the steps. As the staircase slowly winds around its axis, one explosion seems to follow another as each step jumps

forward with its forceful propulsion from beneath, and the composition opens into all directions. The human figures squeezed into the spandrels—prophets unrolling elastic scrolls—are completely subordinated to the abstract pattern.

In Pollaiuolo's tomb the skeleton of the structure is formed of spiral springs which lift the tablet on which the pope lies, as it were, with enormous force from the ground. These springs are likewise made out of elastic acanthus leaves with metal springs underneath. They give the motif for every section of the remarkably rich and elaborate composition, as one detail of a corner will show (Fig. 8): the elastic spring curves appear not only in the tails and wings of the sphinxes in the corner, on the book, consoles, scrolls and ribbons in the background, but also in the lines of the face and hair of the allegorical figure, on the folds of her garments, and her toes and fingertips.

The spiral as compositional motif adapted to the human figure begins with Michelangelo⁴ and his followers, but it is here not the tense, recoiling but slowly moving spiral intended to free the sculpture from the wall and to afford it an independent, individual existence. In modern abstract art this type of spiral is also a frequent compositional motif, for example, in Brancusi's endless column, and in many mobiles; again, with another tendency, the movement of the spiral pointing towards the infinite and creating the feeling of a connection between earth and cosmos.⁵

The expression of dynamic energy in movement has changed under the influence of modern mechanical inventions. The similes in modern sculpture are now sometimes taken from steam or electric engines whose aspects have become a part of our daily life. The rapid horizontal movement expressed in Rodin's *Fugit Amor* (1897) (Fig. 11) could have hardly been invented in an epoch unfamiliar with trains or speed boats. The triangular position of the boy's arm in front and the rectangle created by the figure lying on his back point clearly to the reminiscence of a fast-moving steam engine in the artist's mind. It does not seem probable that Barlach in his wood carving *The Avenger* (1923) (Fig. 12) was influenced by Rodin's bronze composition. It is more likely that he arrived independently at his composition through a corresponding connection with impressions received from mechanical constructions of our time. Whether the artist was conscious of it or not, the spectator in experiencing the relentless forward thrust of the *Avenger* cannot but be reminded of a rushing train with a smoke flag pouring from its engine, condensed here into the straight line of the sword held horizontally above the head of the figure.



Fig. 15. GIOVANNI
DA BOLOGNA,
Mercury
Florence,
Museo Nazionale



Fig. 16. DONATELLO,
Judith and Holofernes
Florence, Palazzo Vecchio



Fig. 17. VERROCCHIO, *Cupid Standing on a Ball*
Washington, D. C., National Gallery of Art



Fig. 18. PADUAN, 16TH CENTURY, *Satyr-Child*
New York, Frick Coll.



Fig. 19. YÜAN DYNASTY, *Buddha in Meditation*
Philadelphia, University Museum



Fig. 20. RAYMOND DUCHAMP-VILLON, *Cat*
Detroit Institute of Arts



Fig. 21. JOHN B. FLANNAGAN, *Ram*
New York, Edward M. M. Warburg Coll.



Fig. 22. GORO DI GREGORIO, *Relief*,
Fourteenth Century
Massa Marittima



Fig. 23. RAYMOND DUCHAMP-VILLON,
The Lovers
New York, Museum of Modern Art

If in earlier times rapid motion in space was represented in sculpture, it was not the horizontal direction but the diagonal which was selected by the artist, this corresponding to the observation of primitive man before he became acquainted with the steam engine. The natural form rising into air could be that of the bird who flies with his own power and may select the straight diagonal if he wishes, yet will be inclined to a concave curve, or it may be that of an object—stone, spear, arrow, cannonball—thrown by man which will develop into a convex curve.

A whole string of compositions fall under the heading of this speeding into space in a diagonal direction, most of them belonging to the sculpture of the realistic ages. For in these periods the artist concentrated upon the single figure or animal, tending toward dissolving forms and striving for the expression of dynamic force, a tendency out of which the movement into space as a connection between earth and cosmos in modern abstract art grew. I contrast two animal forms, one Greek, from Delos, of the seventh century B.C. (Fig. 13), the other by Rodin (Fig. 14), to show the different outlines which the sculptors could give to compositions which are based upon this diagonal movement, compositions which appear out of balance from the point of view of the classical standard, but which are perfectly justified if the problem is not that of a static structure but rather the expression of a dynamic movement in one direction. The remarkable effect of the Greek lion is based upon the elongation of the body and its slightly concave curve which suggests to us the beginning of the flight of a bird toward heaven. In Rodin's *Centaur* the outlines make a double curve, starting in the manner of the earlier work, then following the curve of a flung stone or spear. In the series of human figures beginning with Pompeian bronze statuettes such as that in the Metropolitan Museum of a flying Cupid, and continuing through the Renaissance with Verrocchio's *Cupid Standing on a Ball* (Fig. 17) and Giovanni da Bologna (*Mercury*, Fig. 15 or *Peasant Catching Birds*) to the eighteenth century, either one or the other course of an expressive curve is followed. Usually the figures are represented as running, one leg raised like the Cupid of Roman and Renaissance epochs and the *Mercury* of Giovanni da Bologna, where the movement is most consistently brought into one curve. Occasionally we also find a seated figure with this diagonal movement, such as the sixteenth century Paduan bronze of a *Satyr-Child* in the Frick Collection (Fig. 18), which we contrast with the *Mercury* to show the two types of curves which were used in this kind of composition during the Renaissance.

When we come to basic geometric forms in the composition of primitive, archaic and abstract sculpture, we can refrain from undertaking elaborate descriptions as the field is not quite as unexplored as that of the compositional forms of realistic sculpture, although no systematic study has yet been made of it.

The relation of early Egyptian, Asiatic, Greek and Central American sculptures to certain structural parts—such as columns and pillars—of the temples to which they belong, is as well known as is the connection of modern abstract sculpture of Arp, Moore, Lipschitz, Flannagan and others to geometric forms of rocks and tree formations in nature. An equally certain fact is the adaptation in Western medieval churches of human, animal and plant forms to the shape of the architectural sections they decorated, such as columns, pillars, capitals, bases, moldings and doors. But the relation to the architectural form does not need to be as direct as that. In the transitional period from abstract medieval art to the realism of modern times, we find especially often sculptures which, although no longer directly connected with the architecture, are still built up in geometric compositions related to the walls against which they have been placed. We give an example of Western art of the fifteenth century and one from Eastern art of a possibly slightly earlier date (14th century?).⁶

Donatello, one of the first great realists in sculpture, is medieval in the relief conception which dominates all his work. The composition of one of his most important late works, the *Judith*, standing in front of the Palazzo Vecchio, is based upon the unusual form of a triangular pillar (Fig. 16). The intonation is given to this form by the triangular base and followed through to the top, imparting a strange turn to the tragic figure of the heroine and squeezing the slain Holofernes uncomfortably into one corner of the pillar. Donatello was still so much the medieval relief sculptor that he could not conceive a free standing sculpture other than with one side seen against architecture. By selecting a triangular pillar instead of a square one he increased the plastic experience for the spectator who, standing in front of the sharp ridge, follows the depth movement diagonally in two directions toward the third side with the wall behind it.

A similar problem is tackled by the Chinese sculptor who created the statue of the *Buddha in Meditation* (Fig. 19). He squats on the ground, the left leg drawn up, and the hands upon which he rests his head crossing upon his knee. The structural form is here not so much a triangular pillar as a low triangular block of irregular shape, but constructed in a manner which creates a remark-

able plastic effect: a strong center line is enforced through the straight left leg and the continued line of the nose, and from here the depth is developed back toward the wall against which the figure is sitting. This direction toward tri-dimensionality is stressed by the arms, the shapely curved eyebrows, the hair ring around the forehead and the drapery which fills out the lower part of the body. The spiritual content of the statue could not have been expressed so convincingly if the formal problem had not been solved so ingeniously.

In this connection it should be remembered that Rodin, who was an extremely fine observer in matters of early sculpture, once said that medieval sculptors took their compositions of the crucified from the idea of the console. He undoubtedly had in mind those fourteenth and fifteenth century crucifixes in which Christ's knees were so raised as to form a triangle turned in the direction of the spectator, and thus affording the plastic volume of a console to the unplastic subject of the crucifix.

In considering primitive and modern abstract sculpture we must oppose the view which holds that simplicity of structural composition imposes a similar simplicity in spiritual content. Precisely the opposite is true. The deeper the spiritual significance, the simpler generally the formal composition, as can be seen in Chinese sculpture where the formal problems are far less complicated than in Western art and yet where the content consists of an involved symbolism unequaled in Christian religious art. Conversely, the exterior construction of a realistic type of sculpture in Western art of a group by Clodion, for instance, may be very complex, yet the story told can be trivial and without deep significance.

The geometric forms selected by primitive and abstract sculptors are manifold. I point here to a few of the more obvious ones: the circle and ellipse, in relief, and the sphere and ellipsoid, in round sculpture, the crystalline form in cubistic sculpture. The adaptation of a sculptural representation to a circle in relief, and to a sphere in free standing sculpture can be found in early Chinese bronzes and in Mexican stone figures. The problem has been resumed by modern sculptors. I reproduce two examples, the wood relief of a cat by Duchamp-Villon in the Detroit Museum (Fig. 20) and the granite sculpture representing a ram by Flannagan in the Edward M. M. Warburg collection (Fig. 21). The ellipsoid is a favorite compositional form in the art of Brancusi but can be encountered as early as in prehistoric European and American Indian art; and again, as late as in the Italian Renaissance where we find Laurana's portrait busts based to some degree on the rise of this geometric form.

The concept of cubistic sculpture in which the human body and other forms of nature are divided in crystalline shapes, showing thus the connection with particles of the cosmos and conveying its rhythm throughout every part of the creation, is not an invention of our time, although it has been developed to a philosophical system in the art of Picasso, Braque, Duchamp-Villon and others. The excellent fourteenth century sculptor from Siena, Goro di Gregorio, for instance, composed his relief in a similar manner, as part of the relief from the marble casket of S. Cerbone, in Massa Marittima, will show (Fig. 22). Here we see that the mountain landscape with representations of animals is broken up in cubic blocks, and while the figures are not dissected into separate units as we observe them in Duchamp-Villon's *Lovers* (Fig. 23), yet they are divided into forms corresponding to the rhythm which obtains in other parts of nature.

Finally, let us ask what is the meaning behind the similes in sculpture which we have observed in so many outstanding creations of all periods. We have noticed that great works of art frequently have a double image, a real and an unreal one. The unreal one, which is suggested by the artist and appears only to the imaginative beholder, is imbued with qualities which seem to complete to perfection those contained in the real one. The image behind the *Kneeling Woman* of Lehmbruck is a flower which typifies something even purer and more perfect than the represented person could have ever been. As Heine says in poetic simile: "Du bist wie eine Blume, so hold, so schön, so rein." The imagined arrow which darts from the bow in the composition of the *Discobolus* flies farther than the discus he throws, the engine suggested by Rodin's and Barlach's sculptures pursues its goal with even greater rapidity and power than a represented image would; and basic forms of nature such as the spiral, prism, triangle, which we feel behind the appearance of abstract and realistic sculpture, transmit to us a strength and solidity which the actual image of these compositions cannot give. Something greater, something absolute and fundamental has been added to the realistic rendering which, after all, pictures reality, and with it the insecurity, anxiety and danger of life. Instinctively we long for a superior power to counteract human frailty.

This double image exists also in the real world, in the life of man and animal, and is perhaps a reflection of it. The man who is obsessed by his weakness becomes an actor pretending to be a heroic figure out of the realm of poetry, Romeo, Hamlet or Caesar. To thus appear in another role while in reality he remains unchanged affords him psychic protection against an inimical world,

just as the sensitive and vulnerable animal seeks to defend himself by assuming the masquerade of a stronger one. No more extraordinary example from the insect world can be adduced than that of the Indian Cobra moth. It is so mysterious and beautiful that it has become sacred in India. The wings show clearly the design of cobra heads. This most delicate being exposed to the terrible dangers of the jungle, let us suppose, one day dreamed for his protection of becoming a cobra, the most dreaded snake of all, of which the whole animal world lives in constant fear. It was a fantastic vision, to dream of becoming like an animal a hundred times as large and powerful, yet the desire was so great that one day the dream was realized. How it came to pass we do not know. But on that day the design of the cobra head appeared on his transparent wings, frightening his enemies away and safeguarding his existence.

In like manner, man's desire to believe in a world of greater perfection, of greater security becomes so intense that he creates it in his dreams, in the images behind the reality he sees about him. These images become the clearer the greater his imagination, the greater his fear of life. In this dream world he feels protected and safe, free from peril and anxiety. The artist in helping him to create this imaginative world increases his courage to cope with life.

Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wird's Ereignis. . . .

¹ Alan Priest, *Chinese Sculpture in the Metropolitan Museum of Art*, 1944, nos. 18, 19.

² *Artists on Art*, ed. by Robert Goldwater, New York, 1945, p. 112.

³ A good view is given in Gsell's book on Rodin (Paul Gsell, *Art by Auguste Rodin*, trans. by Mrs. Romilly Fedden), Boston, 1912, op. p. 70.

⁴ According to Lomazzo, *Artists on Art*, p. 113, Michelangelo used to say: "Figures will never look graceful unless they have this serpentine arrangement."

⁵ One of Klee's water colors represents a slowly rising spiral which at the top is followed by a straight line falling down in the center. While studying it in an exhibition, an artist standing near me said: "I know what it represents, the song of the lark; the singing lark starts by a slow circling from the ground and having reached a certain height, drops suddenly in a straight fall." This seemed, indeed, a most plausible explanation and proved how suggestive the art of Klee is to the imaginative mind. The richness in similes is, indeed, a characteristic of the poetic language of this great artist.

⁶ *The Buddha in Meditation* from the University Museum at Philadelphia is tentatively attributed to the Yüan dynasty (1280-1368). On account of the parallelism which exists in the history of sculpture in the East and the West, it seems quite possible that the work is somewhat later, that is, of the early Ming period, to which period it has been attributed by some scholars. A somewhat similar figure exists in the Detroit Museum.

A RARE REPRESENTATIVE OF INFORMAL DUGENTO PAINTING

By GERTRUDE COOR-ACHENBACH

A FEW months ago the William Rockhill Nelson Gallery of Art in Kansas City acquired a small panel of the *Virgin and Child* (Fig. 1), which thus far has escaped full publication¹ but which in the past year has been referred to twice in the art historical literature.² The illustrations published in connection with these references indicate how the painting looked before the cleaning which it just underwent. This restoration removed a number of repaintings, the most important of which were the crown and veil of the female saint in the center of the right side of the picture, the heads of the figures in the zone below, and the hair of the guardian angels. Moreover, it brought back the original appearance of the colors, which are rather sharp and brilliant and among which reds and greens predominate. To exemplify this predominance: the Virgin wears a rose-colored robe under a dark-blue mantle, the Child a rose dress, the light-brown throne has a rose-colored seat and a vermilion cushion, the drapery of its back is decorated with vermilion disks framed with dull-green circles, the left angel wears a green mantle over a rose tunic and the right one rose over green. In the smaller representations there is a similar preference for red and green excepting the saints at the bottom, of whom the leftmost wears a light-brown coat of fur and the rightmost a dark-brown wrap over a white tunic.

The painting, which was formerly in the Sirén collection in Stockholm,³ measures 0.35 m. by 0.30 m. (13¾ x 11¾ inches) exclusive of the frame, which is modern. The small dimensions indicate that the picture was produced for private worship, which purpose is further indicated by the narrative character of the saints at the sides. The composition itself points to a Florentine origin and a date in the last third of the thirteenth century, for the Florentine school of painting of that period, more than any other, favored the inclusion of one or two scenes in representations of the enthroned Virgin and Child. The story most popular in such depictions was the Annunciation. This was placed either below the feet of the Madonna or, as frequently in Byzantine art, as a split composition in the upper part of the painting, with Gabriel at the left and the Annunciate Virgin at the right.⁴ If the latter composition was chosen, the small actors were frequently depicted without an architectural setting, the inclusion of which adds a narrative element. The furniture and



Fig. 1. FOLLOWER OF THE MAGDALEN MASTER, *Madonna and Child*
(after restoration)
Kansas City, William Rockhill Nelson Gallery of Art



Fig. 2. MAGDALEN MASTER, *Madonna and Child*
Florence, Acton Coll.



Fig. 3. Detail of Figure 1

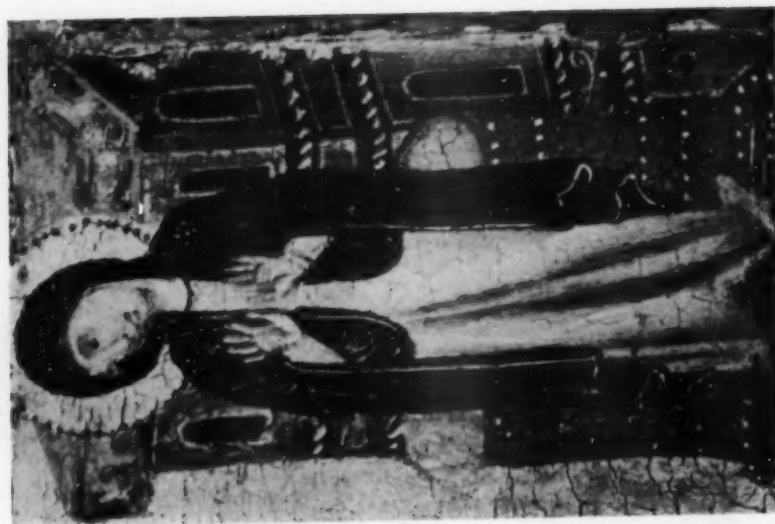


Fig. 4. Detail of Figure 1

buildings and the gestures of the Virgin in the painting in Kansas City were derived from Byzantine art, the impetuous gestures of Gabriel from north European works.

The crown and veil suggest that the figure below Gabriel may represent S. Catherine, especially frequently depicted in this attire. The youthful appearance of the saint at the right, who holds a cross, makes it probable that she is meant to portray S. Margaret, according to the legend a princess who overcame the dragon with this symbol.

The scene at the left bottom represents the Baptism of Christ. In front of a rock John the Baptist, clad in the Biblical "raiment of camel's hair," is baptizing Christ who is half immersed in the water of the river Jordan. The cleaning revealed that the kneeling saint at the right had originally no tonsure. Thus far it has not been possible to identify this figure which the repainter characterized as a monastic saint.

The tripartite composition, in which the minor representations are not separated from the major ones, is characteristic of pre-Giottesque panel painting with mixed compositions. In the early fourteenth century it became the custom to distinguish the secondary representations from the main ones by including both in raised frames. The painting in Kansas City distinguishes itself from other early panels with mixed compositions in that it includes a scene at one side of the main figures. In the other examples scenes appear at either side or below the feet of the central saint.

The style places the painting in the circle of the Magdalen Master, a Florentine painter active in the second half of the thirteenth century, but removes it from works produced in his shop.⁵ Iconographically and stylistically the painting is most closely related to rather late works by this artist, such as the Madonnas in the Acton collection in Florence (Fig. 2), one at present in unknown hands, and those in the collections of the late Jesse Straus and Jacob Hirsch in New York. In all but one of these paintings the Infant no longer wears the traditional toga-like mantle employed in the early works of the master, but merely a belted dress, a Gothic transformation of His earlier tunic-like garment. The main characteristics of the art of the Magdalen Master met in the painting in Kansas City are the interest in narrative representations, the gestures of the angels and the figures in the Annunciation, the iconography of the Virgin supporting the bared, raised right leg of the Child,⁶ the shape of the back of the throne, the form of the Madonna's eyes, nose, mouth and hands, the modeling with line and light, and the color scheme. The loose, pictorial style,

most manifest in the minor representations (Figs. 3, 4), the soft rendering of the draperies and the composition of the main figures and the throne, date the work about 1285-90. Until the beginning of the last quarter of the Dugento, in Tuscan painting the lower part of the Virgin's throne was commonly depicted as a solid block. Under the influence of Cimabue and Duccio, in the 1280's it became the fashion to increase its height and at the same time to alleviate its weight by introducing wide openings at the bottom, and to place the Madonna's feet on different steps of the footstool.⁷ No example of such a throne remains from the Magdalen Master but it is very possible that he employed this iconography, perhaps in his work in the Straus collection of which only a fragment remains.

In its playful composition, charming narrative and pictorial style this representative of informal Florentine Dugento painting is a precious asset to the William Rockhill Nelson Gallery, where it exemplifies the earliest phase of Italian panel painting.

¹ I am obliged to Director Paul Gardner of the William Rockhill Nelson Gallery of Art for giving me permission to publish the painting.

² E. Garrison, "A Tentative Reconstruction of a Tabernacle and a Group of Romanizing Florentine Panels," *Gazette des Beaux-Arts*, LXXXVIII (1946), 337 ff.; fig. 21; G. Coor-Achenbach, "A Visual Basis for the Documents Relating to Coppo di Marcovaldo and his Son Salerno," *Art Bulletin*, XXVIII (1946), 246, fig. 25.

³ Mr. Sirén purchased the panel from the Kaiser Friedrich Museum in Berlin, where it was about 1900, but nothing seems to be known of its earlier whereabouts.

⁴ For examples of both composition types see Coor-Achenbach, *op. cit.*, p. 246, figs. 9, 24.

⁵ For the works of this artist and his relations to other painters of the period consult O. Sirén, *Toskanische Maler im XIII. Jahrhundert*, Berlin, 1922, pp. 264-275; R. Offner, *Italian Primitives at Yale University*, New Haven, 1927, pp. 11-13; G. M. Richter, "Megliore di Jacopo and the Magdalen Master," *Burlington Magazine*, LVII (1930), 223-236; Garrison, *op. cit.*, pp. 339 ff.; Coor-Achenbach, "A Neglected Work by the Magdalen Master," *Burlington Magazine*, LXXXIX (1947), 119-129.

⁶ For this iconography consult Garrison, *op. cit.*, pp. 337 ff.

⁷ In the structure of the lower part of the throne and the footstool the painting in Kansas City is most closely related to a *Madonna* from the shop of Cimabue at S. Maria dei Servi, Bologna, reproduced in Sirén, *op. cit.*, fig. 109.

RECENT IMPORTANT
ACQUISITIONS
OF AMERICAN AND
EUROPEAN COLLECTIONS



THOMAS EAKINS, *The Sculptor and his Model*
The Honolulu Academy of Arts

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THE RECENT ACQUISITIONS

A PAINTING BY THOMAS EAKINS

From an article by Robert P. Griffing, Jr. in the October, 1947,
Bulletin of the Honolulu Academy of Arts.

It is a great honor for the Honolulu Academy of Arts to be able to announce the acquisition of *The Sculptor and his Model* by Thomas Eakins (1844-1916), the gift of the Friends of the Academy.

In the field of American painting Eakins is too well-known to require an introduction here. Suffice it to say that along with Winslow Homer and Albert Ryder, he has become justly classified as one of America's legitimate "old masters." The addition of an Eakins to the permanent collection must be, therefore, of major importance.

The Sculptor and his Model is significant for several reasons. The Academy's collection of American art has been slow of development and justifies a larger consideration. In this one picture, however, the Academy has acquired a splendid example not only of the highest expression of one esthetic ideal in American art, but at the same time what might be termed a "thesis-picture" by one of America's really great artists, as well.

Undoubtedly Eakins must be considered our finest figure-painter. His preoccupation with the beauty of the human body springs from his identification of himself and his work with the great tradition of naturalism which had been the history of Western art since Renaissance times. His devotion to the ideal which had moved the Italian masters', Rembrandt's, and many another's genius, brought him near ostracism in the Philadelphia of his time. In spite of all difficulties, however, Eakins maintained a consummate integrity which is the key to his personal genius. *The Sculptor and his Model* is a late version of the theme of William Rush, the early Philadelphia sculptor, carving the allegorical figure of the Schuylkill River, the first completed picture of which, painted in 1877, hangs in the Philadelphia Museum of Art. Our picture, painted in 1907, is a reaffirmation of the principles which underlay the earlier one: the inherent beauty of the human body and the dignified respect which is due it. The figure of the sculptor in our painting might well be considered as an ideal portrait of Eakins himself.

PORTRAIT OF A LADY BY VITTORE CARPACCIO

From an article in the October, 1947, *Gallery News of*
The William Rockhill Nelson Gallery of Art.

Venice of the fifteenth and sixteenth centuries produced more significant painters than Vittore Carpaccio, but certainly none of such immediate charm, inventiveness and appeal. The newly acquired *Portrait of a Lady* by this artist is a welcome and important addition to the gallery of Venetian paintings.

Carpaccio was born in Capodistria, a dependent of the Venetian Republic since 1275, sometime about the year 1455. Most critics agree that he must have journeyed to Venice while still a youth and studied with the minor painter, Lazzaro Bastiani, whom he far excelled as an artist. Later he was influenced by Giovanni Bellini and Mantegna, but there is no possibility that he could have studied with either of these men. In his earliest known work, the series on the life of St. Ursula, dated 1490 to 1495, he emerges as a fullfledged artist. Crowded with animated figures in resplendent contemporary costumes, lacking perhaps in a devout religious approach, full of anecdotal genre incidents, gay and varied in color, the skies jostled by fanciful and imaginary architecture, peopled by obvious portraits of the foremost citizens of his day, they forecast much that we find in Venetian painting of the full sixteenth century. Much the same praise

can be given to his other great series on the life of St. George, now in the Scuola di San Giorgio degli Schiavoni in Venice.

In addition to the obvious use of portraiture in the tiny personages that people his large compositions, Carpaccio painted many factual portraits. The newly acquired *Portrait* is a fine example of this series. Somewhat less than life size, it presents the head and bust of a rather plain woman. The head is turned slightly to the right, but the glance of the eyes looking at the spectator, gives a momentary, spontaneous feeling to the portrait that is often lacking in similar examples of the period and seems to belie the set expression of the mouth. The hair is reddish-gold and the flesh tones are fresh and vibrant. The necklace is of pearls and jet beads, and the lace that outlines the severe gray-black dress is also white and black. The inset yoke is thin white material and is elaborately embroidered with gold bands. There is dignity and character in this *Portrait* and evidences of a sense of humor on the part of the artist.

It was formerly in the Quincy Adams Shaw collection of Boston and in writing of it Lionello Venturi says: "The *Portrait* represents a very elaborate beauty, an example of Venetian elegance. The naïvete and faithfulness of the representation are the secret of Carpaccio's artistic power, charm and liveliness. His art was thoroughly unsophisticated and he ranked with Giovanni Bellini and Giorgione among the greatest artists of his time." Van Marle sums up the contribution of the artist: "He was far from being a mystic but he was one of the most charming genre painters that Italy has ever produced."

AN AMARNA RELIEF IN THE LOS ANGELES COUNTY MUSEUM

From an article by James N. Breasted in the Fall, 1947,
Bulletin of the Los Angeles County Museum.

A museum possessing a portrait of Zoroaster, Buddha, Mohammed or Christ by an artist who had created it from firsthand contemporary acquaintance with any one of these four great religious leaders would have an object of such historical and perhaps artistic value that some other repository might well be more appropriate for it. No such portrait by a contemporary of these four persons is known to exist. But the Museum has recently acquired a relief of a spiritual predecessor of theirs, who lived in Egypt in the fourteenth century B.C. He was the first intense monotheist in history, a Pharaoh named Ikhnaton whose beautiful wife, Nefertiti, has become an international by-word in Europe and this country. Ikhnaton departed from the ways of his forefathers who had ruled Egypt for two millennia before him; he developed the former ancient sun cult into that of the sun-disk or Aten and his life-giving rays. All other gods were denied. All connection with other cults was cut. He founded a new city on the east side of the Nile at modern Tell-el-Amarna, a site historically unconnected with any of the earlier temples, settlements or cults. At this spot Ikhnaton erected the new Egyptian capitol which grew up rapidly through the approximately two decades during which the young king ruled.

In the development of Egyptian art, Ikhnaton's reign represents the second historic break. The first important change occurred during the XII Dynasty in the Middle Kingdom (2000-1785 B.C.), when portraits of the then ruling Pharaohs bore unmistakably the marks of disillusionment and pessimism characteristic of some of the rulers. Under Ikhnaton (1370-1352 B.C.) in the XVIII Dynasty, came a new realism of style and a much more intimate kind of subject matter. The king and queen, shown more nearly as they actually appeared, were represented in informal poses, accompanied by their numerous daughters. Such scenes in relief and painting were discovered



VITTORE CARPACCIO, *Portrait of a Lady*
 Kansas City, William Rockhill Nelson Gallery of Art

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by the Germans and the English who excavated Amarna. They are much less common in free sculpture.

Momentarily, the artists working at Amarna were freed from the customary inhibitions and traditional conventions of Egyptian art. The new truthful style in art was closely related to some of the main underlying tenets of the Aten cult. Ikhnaton's famous Sun Hymn speaks of the king as "living in truth," and of Aten's temple in Akhetaton as "the seat of Truth." This emphasis on truth, which carries over so strongly into art, brought forth the first intimate representations in art history of family relationships since the "tomb reliefs of the Memphite cemetery, representing roughly half a millennium, from nearly 3000 B.C. to about 2500 B.C. or after [which] form the first graphic revelation of family life which has survived to us from the ancient world." Almost never either before his reign or after it do such family scenes occur in Egyptian art. Amarna art reveals a side of Egyptian royal life which in other reigns can be re-created only in the imagination. Such scenes from Amarna exist only in a few European museums. In the United States they are rare. The Nelson Gallery in Kansas City has a relief of Ikhnaton alone in the act of worship, and the Albright Art Gallery in Buffalo has a similar one. The Brooklyn Museum possesses a number of reliefs and sculptor's trial-pieces showing Ikhnaton or Nefertiti. The Metropolitan Museum has at least one example.

The Amarna relief of Ikhnaton and Nefertiti, recently acquired for Los Angeles through the Hearst Foundation Fund (H. 16 inches; W. 28 inches), stands well among similar scenes in any collection in Europe or America. It is in intaglio or "sunken relief," i.e., the background is higher than the sculptured areas. The king at the left faces the queen. He wears the blue crown, the lower front edge of which bears the erect uraeus, i.e., cobra, protective symbol of royalty. The features of the king are presented in all candor: long bony jaw, heavy protruding lips, and curiously slanting eyes. Delicate and subtle modeling characterizes the face.

At the right, Nefertiti wears an unusual type of flat-topped blue crown, similar to that of the world famous Nefertiti bust, formerly in Berlin. Just as with the king, the erect uraeus is attached to the lower edge of the crown above her forehead. Her ear is fully shown. Enough of the relief remains to include her thin, extremely graceful neck. Especially delicate modeling is well preserved around the lips and chin.

Between the two figures of the king and queen, at the lower edge of the block appears the upper-most part of the typically elongated head of a princess, one of whose arms is outstretched to permit her hand to chuck her mother gently under the chin. Such family relationships never appear at any other period in Egyptian art, with the exception of certain survivals into the reign of Tutenkhamon (c. 1352-1340 B.C.).

Throughout the space between Ikhnaton and Nefertiti, Aten-rays radiate from an Aten-disk which was on the block above. Each ray terminates in a human hand whose fingers were originally indicated in fresco painting and hence are not cut in detail in the stone. The ray nearest the nose of each royal figure holds an *ankh* sign, symbolic of life, which each is therefore breathing in, and this too is symbolism. The entire relief was originally colored.

Directly over the little girl's head is an area which was crudely but thoroughly chipped out soon after the death of Ikhnaton, when the Aten cult was superseded by the restored Amon priesthood.

The idealist, Ikhnaton, was thereafter called the "transgressor from the place of light of Aten," without ever referring specifically to his name. Wherever possible, Ikhnaton's name and that of Aten were expunged from tomb, temple and palace

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*Limestone Relief from Tell-el-Amarna (1370-1352 B.C.)
Los Angeles County Museum*

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walls. It is not certain what words have been cut out from the Los Angeles relief: possibly the name of the little princess. In any case, this destruction of a name occurred because Ikhnaton and his devoted queenly wife practiced a monotheism much too modern for their day. They belong with the select forerunners of the greatest spiritual leaders, Zoroaster, Buddha, Mohammed and Christ.

THE VIRGIN AND CHILD WITH ST. FRANCIS BY ANNIBALE CARRACCI

By E. P. Richardson

In Rome at the beginning of the seventeenth century two artists were at work, which was to be of great importance for the future development of painting. Each was from the north of Italy; each brought to Rome a fresh impulse inspired by the traditions of painting in northern Italy; and in Rome achieved a new statement of those traditions which refreshed and reinvigorated Italian art. One was Caravaggio, who gave a new impulse to the realistic observation of nature. The second was Annibale Carracci, whose decoration in fresco of the gallery of the Farnese Palace reinvigorated the impulse of monumental wall decoration. Baroque painting was built on this polarity of realism and idealism, study of nature and monumental decoration.

The Detroit Institute of Arts has recently acquired, as the gift of Mr. and Mrs. E. Raymond Field, a small but distinguished example of Annibale Carracci's art, *The Virgin and Child with St. Francis* (oil on copper, H. 18½ inches; W. 14½ inches), which comes from the Sir Thomas Baring and the Earl of Northbrook collections. Bellori, the seventeenth century Italian historian, says that it was painted for Lorenzo Salviati. There are several other replicas or versions of the composition: in the Bridgewater House collection; at Cassel; in the Capitoline Gallery at Rome; a fourth, of coarse and mediocre execution, was in 1927 in the possession of the Abbe Thuelin, Paris. I am informed by the Frick Art Reference Library. Herman Voss (whose knowledge of the baroque painters was very great) thought the picture now in Detroit was the original, although by one of those mischances which happen even to the best art historians, the illustration in his *Barock Malerei in Rom* reproduces a photograph of one of the other versions by mistake for the Northbrook picture, which he intended to reproduce.

Carracci's revival of the Italian monumental tradition was based upon his mastery of the human form in movement. Human beings were, in his art, examples of ideal beauty rather than studies of nature, as in Caravaggio's powerful realism. The great influences in the formation of his art were Correggio and the Venetians. In this picture the influence of Correggio is still vivid—not only in the roguish urchin-type of the angel but in the flow of inner life which makes this angel so alive, and in the swooning ecstasy of St. Francis's vision—a figure which is clearly based, as Jean Paul Richter observed in the Northbrook catalogue, upon the Magdalen who, in Correggio's *Madonna of St. Jerome* at Parma, bends forward in half-swooning joy to kiss the Christ Child's foot. It is this sort of frank reminiscence of earlier painters' work which earned for Carracci the term "eclectic," which has done much in modern times to obscure the importance of his art. For "eclectic" in modern usage means a weak sort of imitative borrowing. But no man could have influenced the history of painting for two centuries, as Annibale Carracci did, were he only what is now implied by the term.

Carracci was an artist who studied other artists' work with great interest. In the north of Italy as a young student he studied Correggio's works in Parma and the pictures by Titan and Veronese in Venice. In Rome Bellori describes him as liking to

explore the churches of the city in company with his young pupils, and to examine the paintings he found there, never failing to find something of interest to discuss even if the paintings were of small merit; antique sculpture, Michelangelo, Raphael, he studied with special attention. All these rich and varied traditions he assimilated into his own art. It is interesting, and easy, as one looks at his works, to pick out these adaptations; and if one looks with a superficial attention, one can easily see nothing else, perhaps.

The Virgin and Child with St. Francis shows the qualities of grace and lyric sentiment which characterize his art. He was a master of the form of expression, once so prominent in Western art but now so rare, of the human form in movement. His color, though clear, fresh and pleasing, was primarily a decorative effect. But the movement of the figures, accentuated by the soft radiance of the light and shadow, forms not only an intricate and graceful grouping but an inner relationship—a vivid interweaving of the figures into an intensely animated psychic unity—which is the mark of a great master of the old Italian tradition of narrative composition. The massive grandeur of the arches, intervening between the lyrical sweetness of the figures and the tender landscape, lend force and monumentality to the whole far beyond what one expects from so small a composition. It is a tiny masterpiece of Annibale's art at the moment of his transition from the early manner to the more architectonic Roman style of the Farnese gallery, and this was probably painted shortly after his arrival at Rome in 1595.

THE NINIAN RELIQUARY IN THE BRITISH MUSEUM

From an article in the National Art-Collections Fund, London,
Forty-Third Annual Report, 1946.

This small object is the most important mediaeval antiquity from this country that has come to light in recent years. It is a golden capsule, just over two inches in diameter, containing beneath a domed crystal a relic of the True-Cross set in a field of pearls, and accompanied by a golden relic-plate, now loose, in which are other relics enumerated in an inscription on the circumference of the box: SXPSTI : NINIAN : ANDREEX MAURIS : GEORGII : MERGETNOR : PERT : JO. .NE. . SE MARIE-Crucis Christi : St. Ninian : St. Andrew : from the Mauri (a group of Cologne saints) : St. George : St. Margaret : Norpert : St. John (?) : Our Lady.

The style of the metal work and of the lettering suggests a date about A.D. 1200. The prominence accorded to St. Ninian in this list makes it virtually certain that the reliquary was made for a church in North Britain, and since Norpert is included probably one of the few Premonstratensian houses in the north, such as Alnwick or Easby. The somewhat rustic inscription, with letters on their sides, curious abbreviations and mistaken punctuation is markedly different from the inscriptions on contemporary Continental work and suggests that the reliquary was in fact made in this country. If this be so, this charming sadly damaged, but still very beautiful little object is the only surviving fragment of the costly jewelled reliquaries so often named among the most precious treasures of the mediaeval monasteries in Britain.

Diameter, just over 2 inches. Presented to the British Museum by the National Art-Collections Fund.

FARM BOY AND GIRL AT THE MARKET

From an article by Francis W. Robinson in The Detroit Institute
of Arts Bulletin, Vol. XXVII, No. 1, 1947.

Among the numerous faience factories that turned out beautiful and useful wares for the tables of eighteenth century France, the factory of the Hannong family was already well established



ANNIBALE CARRACCI, *Virgin and Child with St. Francis*
The Detroit Institute of Arts

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at Strasbourg when the director of the Strasbourg mint, Baron Jean-Louis de Beyerlé and his artistic wife decided to found a *faïencerie* of their own. In 1748 he had acquired the seigniorship of Niderviller, a little village near Sarrebourg in Lorraine, where several potteries flourished in the early eighteenth century. Here he established a factory for making faience about 1754 and about 1765 began to produce porcelain. Hans Haug, writing of Niderviller faience in the *Répertoire de la faïence française*, Paris, 1933, describes this enterprise in these terms: "In the charming countryside where Beyerlé and his family came to play at making faience as later Marie Antoinette was to play at shepherdess, he raised buildings in good style, and Madame de Beyerlé, somewhat of a flower painter, directed the decorator's shop." Although Beyerlé was more of a lover of art than a man of business, the product of his factories was good and the tradition he established was continued with profit by his successors.

The character of the products of Niderviller did not depend upon Beyerlé or his wife alone but upon their assistants drawn from Strasbourg in Alsace, Germany, and elsewhere. Notable among these was François-Antoine Anstett, chemist and ceramic painter, of Strasbourg, who was director of the Niderviller factory from 1759 to 1778. For the faience Beyerlé derived his workmen—and his inspiration—from Strasbourg, a center of manufacture of much appreciated faience wares, and for his porcelain he had the aid of workmen from Germany, where true porcelain—the first in Europe—was made at Meissen in Saxony in 1709.

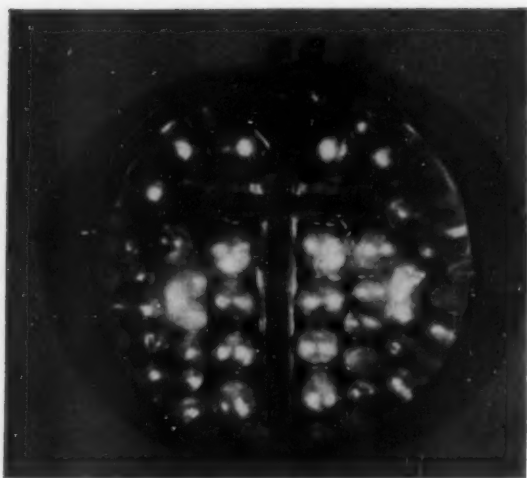
The making of porcelain at Niderviller in Lorraine under King Stanislas roused the envy of Sèvres, and on the death of Stanislas in 1766 and the reversion of Lorraine to the French crown, the monopoly held by Sèvres put a momentary end to Niderviller's porcelain making in 1768. Disappointed, Beyerlé sold out to Count Adam Phillipbert de Custine, General of the King's armies, who carried on with the help of François Lanfrey, director of the factory from 1778. Custine, although he had joined the Revolutionary party, was guillotined in 1793, following the military reverses at Mainz. Lanfrey then acquired the factory which he directed until 1827.

Niderviller faience is best known in three categories: the table services of white tin-enameled pottery decorated with colorful flowers in the style of Strasbourg; the pieces which were painted in an illusionistic fashion to resemble grained wood, on which an engraving on paper appeared to be attached; and, finally, groups and figurines, of which the most interesting were of fine white clay covered with opaque white tin-enamel and brilliantly painted in the most varied colors, fired in a muffle-kiln.

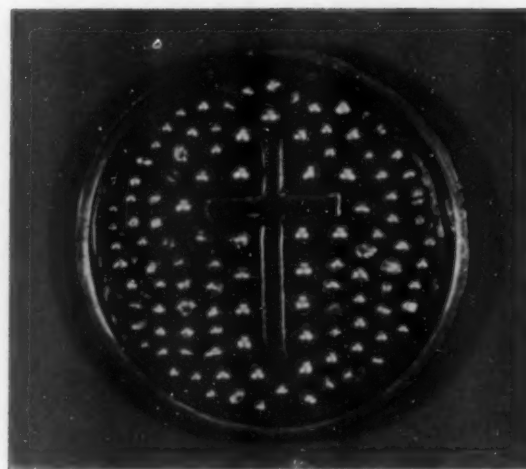
The Detroit Institute of Arts has recently acquired two figurines from this last category, charming creations of the Niderviller *faïencerie*, under Beyerlé, about 1755-1770. These figurines represent a country boy and girl who have come to market in town, dressed in their best clothes. In his basket the boy has a lamb and in his hand he holds two quail. The girl offers portions of a calf for sale, the head shows in her basket and she holds out a calf's foot for the inspection of the passersby. The boy measures eight and a half inches in height; the girl, eight inches. The delicate and gay coloring is typical of French eighteenth century faience at its best. The colors used include blue, purple, rose, yellow, green, brown, black, and white, some strong in hue, others of the pale shades associated with rococo color schemes.

Niderviller faience was only rarely signed or marked to indicate its origin. No mark or name appears on these figurines to tell who was the modeler of these amusing studies of peasant life, which, though they may have graced the cabinet of an

urbanite, satisfied the nostalgic longing for country life, which characterized much of the art and literature of eighteenth century France. Among the numerous sculptors or modelers associated with Niderviller in the days of Beyerlé were two to whom these figures might be attributed: Charles-Louis Cyfflé, a native of Bruges and a sculptor of note who worked for the faience factories of Lunéville and Saint Clement (where he resided), Bellevue (near Toul), and Niderville; and Charles Sauvage called Lemire, who was resident at Niderviller and a prolific designer of figurines from 1759 when he was cited as a *garçon-sculpteur*. Cyfflé was best known for his genre subjects, notably the series of the Cries of Paris, while Lemire was celebrated for his allegorical and mythological subjects. The records and examples available for study do not, however, make it possible to attribute the present figurines with absolute certainty. Certain it is that they bear out the statement of Hans Haug in the book already cited: "The plastic production of Niderviller is the most beautiful of all the *faïenceries* of Europe. They are surpassed only by the products of some of the porcelain factories such as Meissen or Sèvres."



ENGLISH (Circa 1200), *Ninian Reliquary*
(with crystal)
London, British Museum



ENGLISH (Circa 1200), *Ninian Reliquary*
(without crystal)
London, British Museum



FRENCH (NIDERVILLER, 1755-70), *Farm Boy and Girl at the Market*
The Detroit Institute of Arts

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RECENT PUBLICATIONS IN THE FIELD OF ART

English Romantic Art. The Arts Council of Great Britain, London, 1947. 22 pp., 8 pls.

Catalogue of a lending exhibition organized by the Arts Council with a large number of carefully chosen loans from English provincial galleries. Particularly valuable are the reproductions of works by artists forgotten or little known in America, such as Charles Barker, John Linnell or John Martin, the latter represented in the show by three small canvases. This exhibition is part of a series of which "The Norwich School" and "Welsh Landscape in British Art" (1947; catalogue with nine plates including an excellent Francis Towne) were apparently the most successful.

Annuaire des Musées Royaux des Beaux-Arts de Belgique, I-II. Brussels, 1938-1939.

Although its first issue was published more than eight years ago, it may not be irrelevant to call attention here to this scholarly *Annuaire*, which did not receive in the United States the wide publicity it deserved. As M. van Puyvelde, its editor, stated in his introduction, the *Annuaire* was to be mainly concerned with Flemish works of art and in particular with objects belonging to Belgian museums. The two issues published before the war include extremely useful monographs on Martin van Valckenborch (by Arthur Laes), Horenbout (Hulin de Loo), the Master of Sainte Gudule (Max Friedländer), Gilles Coninxloo (Arthur Laes) and Jacob Ferdinand Voet, the XVII century Flemish portrait painter whose life was spent almost entirely in France and Italy (Pierre Bautier). Among the other articles may be mentioned the first section of a thorough essay on "Paintings and Drawings by Flemish Miniaturists" by Popham; a more than merely amusing note by Paul Jamot, "Chapeau de Paille ou Chapeau de Poil," concerning of course the Rubens portrait in the National Gallery; and by the editor himself, a masterpiece of popularization, "La Renaissance Flamande," in which van Puyvelde develops his favorite and logical theory of an almost purely national Flemish Renaissance. All of us who are interested in Flemish art will welcome the news that M. van Puyvelde intends to resume shortly the publication of the *Annuaire*.

Small Bronzes of the Ancient World. The Detroit Institute of Arts, 1947. 48 pp., 35 illus. Introduction by Francis W. Robinson.

An exhibition catalogue of ninety-seven small bronzes from the Mesopotamian, Hittite, Egyptian, Greek, Etruscan and Roman civilizations. The photographs often reveal unusual largeness of conception in consideration of their diminutive originals—from approximately two inches to slightly over two feet in height. The development of sculptural style over a period of three thousand years is especially clear in the Archaic figures of the sixth and early fifth centuries B.C., in the Etruscan pieces of the fifth and fourth centuries and the two larger bronzes of the Hellenistic and Imperial Roman periods. The variety of subject matter, the many uses which were found for this metal, employed as early as 3000 B.C., and the excellence of their execution make these bronzes interesting to both layman and scholar.

KINIETZ, W. Vernon. *Chippewa Village.* Cranbrook Institute of Science, Bloomfield Hills, Michigan. \$3.00.

The author, who is the modern historian of the midwestern Indians, in the course of a survey of Michigan and Ontario Indian communities, discovered an isolated Chippewa village

OTHER PUBLICATIONS OF THE DETROIT INSTITUTE OF ARTS

- American Romantic Painting*, by E. P. Richardson. 236 illus., 1944 (order through E. Weyhe).....\$10.00
Origins of Modern Sculpture, by W. R. Valentiner. 177 pages, 138 illus., 1946 6.00
The Way of Western Art, 1776-1914, by E. P. Richardson. 204 pages, 175 plates, 1939 (order through Harvard University Press 4.00
Catalogue of Paintings, 30 illus., 1944.... 1.50
Italian Gothic Painting, by W. R. Valentiner, 55 pages, 22 illus., 1944..... .50
Twentieth Century Painting, 4th ed., 57 pages, 30 illus., 1947..... .50
Drawings and Miniatures, by Ernst Scheyer. 52 pages, 28 illus., 1936..... .35
Flemish Painting, by E. P. Richardson. 31 pages, 15 illus., 1936..... .35
Early Christian, Byzantine and Romanesque Art, by Parker Lesley. 62 pages, 17 illus., 1939..... .35
A Picture Book of the Art of India, China and Japan. 24 pages, 20 illus., 1947.... .35
A Picture Book of Baroque and Rococo Art, Part I, Italian. 20 pages, 20 illus., 194535
A Picture Book of Baroque and Rococo Art, Part II, Flemish, French, Spanish. 24 pages, 20 illus., 1945..... .35
A Picture Book: Small in Size; Great in Art. 24 pages, 24 illus., 1946..... .35
A Picture Book of an exhibition of American Birds and Their Painters and Sculptors. 24 pages, 20 illus., 1945..... .35
The Bulletin of the Detroit Institute of Arts, by subscription, 4 issues per year .80

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on Lac Vieux Desert, on the Michigan-Wisconsin border, where the Chippewa had retained to a large extent the customs and ceremonial practices of the past. This is a study of the still largely preserved community life of the past, which has lingered on in this village until today and which affords the author interesting possibilities for comparison with the customs recorded by early travelers. The 50 illustrations are photographs of the life at Lac Vieux Desert and of specimens of Chippewa crafts and culture in the Cranbrook Institute of Science.

BARBEAU, Marius, LISMER, Arthur, and BOUDINOT, Arthur. *Come A Singing, Canadian Folk Songs*. National Museum of Canada, Ottawa, Bulletin 107. 25¢.

This paper-bound volume contains 30 examples drawn from the repertory of Canadian folk songs preserved by Dr. Barbeau at the National Museum, or from published sources. The words and tunes which were, as Dr. Barbeau says "in a rundown condition because of prolonged oral transmission," have been revised for practical use with the help of Mr. Boudinot and M. Douglas Lerchman. The well-known Canadian artist Arthur Lismer has contributed black-and-white illustrations. This is a sample of the excellent and varied work done by the National Museum in the field of Canadian folk culture.

PLUMER, James Marshall. *Chinese Pottery, A Short Historical Survey*.

This excellent, brief article, originally written for the Encyclopedia Americana, has been republished by the author as a notebook for students. Blank pages have been left in the text, which the student is to fill in with illustrations from the University Prints series. A bibliography adds to its usefulness for students and teachers interested in this great ceramic tradition. Copies are available at Orientalia, Inc., 47 West 47th St., New York City at \$1.00.

WEHLE, Harry B. and SALINGER, Margaretta. *A Catalogue of Early Flemish, Dutch and German Paintings, The Metropolitan Museum of Art*. New York, The Metropolitan Museum of Art, 1947. 243 pp.

This second volume of the new catalogue of the Metropolitan Museum's paintings is most welcome. American museums in

general are so lax in issuing catalogues that it is good to see the largest museum setting a good example. The format of the new volume is in general the same as that of the Italian, Spanish and Byzantine volume (1940) but the illustrations are larger and more useful, the typography clearer and more orderly. The point of view taken by Mr. Wehle and Miss Salinger is conservative on the Van Eyck and Rogier van der Weyden-Maitre de Flémalle problems. Their discussion of these and other problems such as disputed attributions, is however, not only clear and full but candid. All students will be grateful to them for a most useful volume.

Nederlandsch Kunsthistorisch Jaarboek. D. A. Daamen's Uitgeversmaatschappij N. V., the Hague, 1947. 22.50 florins.

This new yearbook, published under the editorship of Dr. J. G. van Gelder and Dr. S. J. Gudlaugsson, is both the yearbook of the Nederlandsch Oudheidkundigen Bond and an anniversary volume to Dr. W. Martin on his 75th birthday. The articles (with English summaries) range from architecture, painting, sculpture to decorative arts, and in period from medieval to modern times. The contributors are E. H. ter Kuile (the great Brabant Basilica in the Northern Netherlands); K. G. Boon (the influence of Aelbert Ouwater); H. E. van Gelder (a suggested identification of Moro's "Goldsmith" in the Hague as Steven Cornz. van Herwijck, the best of the Dutch medalists); A. Welcker (a study of the preliminary drawings for Goltzius "Creation" series of engravings of 1589); H. Gerson (identifying the monogrammist P. N. as the Leiden painter, P. de Neyn, instead of Hofstede de Groot's suggestion of the Amsterdam bookseller and engraver Pieter Nolpe); R. van Luttervelt (J. C. Droochsloot); V. Bloch (two new attributions to Georges de la Tour); H. van de Waal (Hagar in the Wilderness as represented by Rembrandt and his pupils); J. G. van Gelder (a confirmation of P. Rottermond's stay in England); S. J. Gudlaugsson (Bredero's "Lucelle" in the work of 17th century painters); J. K. van der Haagen (the bronze doors of the modern sculptor Mari Andriessen for the High Court of the Netherlands); W. C. Braat (an inscribed 14th century sword); J. W. Frederiks (engraved late Gothic knife-handles made in the southern Netherlands in the late 15th and early 16th centuries); G. T. van Ysselsteyn (commemorative works of art in Haarlem of the conquest of Damietta, Egypt, in 1219).

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